STATE LIBRARY
THE UNION
SALEM, OREGON

DISCARD

Digitized by the Internet Archive
in 2025

https://archive.org/details/bwb_S0-EKA-491

# THE CONTEMPORARY DRAMA OF FRANCE

THE CONTEMPORARY DRAMA SERIES

*Edited by Richard Burton*

# THE CONTEMPORARY DRAMA OF FRANCE

BY

FRANK WADLEIGH CHANDLER

Professor and Dean in the University of Cincinnati

BOSTON

LITTLE, BROWN, AND COMPANY

1920

WITHDRAWN
Pierce Library
Eastern Oregon University
From EOU Library
1410 L Avenue
La Grande, OR 97850

*Copyright, 1920,*
By Little, Brown, and Company.

*All rights reserved*

Published, March, 1920

Norwood Press
Set up and electrotyped by J. S. Cushing Co.
Norwood, Mass., U.S.A.

**Chandler, Frank Wadleigh.** The contemporary drama of France (Contemporary drama series) Bost.Little,1920. 409p. $1.50.

A history of French drama from Scribe and Augier to the "war ex-

To

BRANDER MATTHEWS

CHIEF AUTHORITY IN ENGLISH ON THE

DRAMA OF THE FRENCH

FOREMOST CRITIC IN AMERICA OF THE

ART OF THE THEATRE

# PREFACE

This volume offers a survey and an interpretation of the French drama for three decades, from the opening of the Théâtre-Libre of Antoine to the conclusion of the World War. It attempts the classification, analysis, and criticism of a thousand plays by two hundred and thirty authors. Among these are included a few Belgians whose pieces, written in French, have been as familiar to Paris as to Brussels. Although the productions of the period be less striking than those of the Romantic era, and less likely than those of the Classic to endure, they are more numerous and more vitally interesting to the generation whose failures, foibles, and aspirations they depict.

Thus far, only one book in English has been exclusively devoted to this subject — the succinct and suggestive *Contemporary French Dramatists* (1915) of Barrett H. Clark, which considers a dozen major playwrights, yet essays no history of current French drama as a whole. Professor Brander Matthews, in the revision of his delightful and authoritative *French Dramatists of the Nineteenth Century* (1881), touches upon the work of Antoine and his circle and of Rostand, but naturally concentrates attention upon those earlier masters of the stage here dismissed in an

introductory chapter as "Precursors of the Moderns." Studies of the recent European drama by Hale (1905), Huneker (1905), Dukes (1912), Lewisohn (1915), Henderson (1913, 1914), Moderwell (1914), and the present writer (1914) will be found, for the purpose in hand, either too general or else too closely confined to particular plays and playwrights. Filon's *De Dumas à Rostand* (1898), long available in translation, is inadequate because, since its appearance, much water has run under the theatrical bridge.

In French, the standard account of the contemporary native drama is Benoist's *Le Théâtre d'aujourd'hui* (1911–1912). Equally valuable are the collected criticisms of single plays by Lemaître (1888–1898), Brisson (1905–1913), Doumic (1908), Bordeaux (1907–1913), Hermant (1912), and Flat (1912–1913), and the chronicle of performances year by year in *Les Annales du théâtre et de la musique* (1876–1918), by Stoullig and Noël. These and many similar volumes, together with monographs upon important playwrights, and special studies like Séché and Bertaut's *L'Evolution du théâtre contemporain* (1908), Thalasso's *Le Théâtre-Libre* (1909), Ernest-Charles' *Le Théâtre des poètes* (1910), and discussions of "the useful theatre" by Saint-Auban (1901), Veuillot (1904), and Kahn (1907), have been employed in preparing this study. All such works of history and criticism, as well as the plays considered in the text, and two or three hundred in addition, are listed in the Bibliography, which constitutes the most complete compilation of the sort yet published. In its arrangement, as in the revision of the manuscript and proofs, invaluable assistance has been rendered by Miss Estelle Hunt of the University of Cincinnati.

Beneath these trappings of scholarship — paraphernalia intended to be of service to the specialist — the general reader who enjoys the art of the stage may find, as the living body of this book, something more agreeable, namely, the reflection and echo, however faint, of a thousand and one nights' entertainment in the Parisian theatre. Such at least is the hope of the author.

F. W. C.

University of Cincinnati.

# CONTENTS


| | | PAGE |
|---|---|---|
| | PREFACE . . . . . | v |
| CHAPTER | | |
| I | PRECURSORS OF THE MODERNS . . . . . | 1 |
| | Scribe and Augier — Dumas *fils* — The Subalterns | |
| II | MASTERS OF STAGECRAFT . . . . . | 24 |
| | Sardou — Kistemaeckers — Bernstein | |
| III | NATURALISM AND THE FREE THEATRE . . . | 51 |
| | The Novelists and Becque — Antoine and his Theatre — Tragic Naturalists — Tragi-comic and Comic Naturalists — Naturalists in Decline | |
| IV | LAUREATES OF LOVE . . . . . | 91 |
| | Porto-Riche — Donnay — Bataille — Coolus, Wolff, and de Croisset | |
| V | IRONIC REALISTS . . . . . | 122 |
| | Capus — Lavedan — Lemaître — Worldlings Disillusioned | |
| VI | MAKERS OF MIRTH . . . . . | 156 |
| | Bisson — Courteline and Feydeau — Tristan Bernard — Lesser Lights in Comedy — De Flers and de Caillavet | |
| VII | MORALISTS . . . . . | 190 |
| | De Curel — Hervieu — Bourget — Loyson, Lenéru, Devore, and Trarieux | |

CHAPTER PAGE

VIII Reformers . . . . . 222
Brieux — Fabre — Mirbeau — Useful Dramatists in General

IX Minor Poets and Romancers . . . . . 256
Classic Dramatists — Religious Dramatists — Romantic Dramatists — Biographic and Bourgeois Dramatists

X Major Poets and Romancers . . . . . 294
Maeterlinck — Richepin — Rostand

XI Importers and War Exploiters . . . . . 324
Playwrights and the Exotic — Playwrights and the War

Bibliographical Appendix
I Authors and Plays . . . . . 343
II History and Criticism . . . . . 376

Index . . . . . 385

# THE CONTEMPORARY DRAMA OF FRANCE

# THE CONTEMPORARY DRAMA OF FRANCE

## CHAPTER I

### PRECURSORS OF THE MODERNS

#### Scribe and Augier

With the decline of romanticism, which had unleashed feeling and will, there developed in France a literature controlled by good sense and reason. The man of genius disappeared; the man of talent took his place. Poetry divinely inspired made way for patient prose. Faith in the findings of science grew apace, dependence upon observation rather than imagination, and a desire by means of art to effect the regeneration of society. Through the theatre flowed this realistic current, registered at its best in the dramas of Augier and Dumas *fils*.

The *drame bourgeois* of the eighteenth century furnished the foundation upon which these two playwrights erected a superstructure devised according to the plans laid down by Scribe. But where Scribe had been merely an expert craftsman, Augier and Dumas *fils* were sober-minded artists. If Scribe saw in the theatre just the theatre, they saw in it a means to an end. From Scribe they borrowed their mechanism, but they fed to it facts, for a serious purpose.

Eugène Scribe (1791–1861) had come to the fore at a time when romanticism was at handgrips with classicism, yet he stood apart from the struggle. His only approach toward the romantic lay in ill-starred experiments with historical melodrama and more fortunate ventures in preparing operatic librettos. For the rest, he was a man of the middle class, distrusting the eccentric, respecting the prejudices of the world, comfortably optimistic. He found as little use for the deep-dyed villain as for the self-denying or self-assertive hero. His plays were not tremulous with poetry or passion, or strident with protests on behalf of the individual suffering from institutional thralldom. He was an *improvisatore*, amazingly adroit in manipulating situations freely borrowed from native and foreign sources. Generous to a fault, he would accord the honor of collaboration to any who brought him an actable idea. His theatrical tact enabled him to recognize whatever would succeed upon the stage. No one knew better than he all the tricks for exciting curiosity and sustaining suspense.

From the *comédie-vaudeville* — once a satirical skit, to be sung as well as represented — Scribe developed an airy comedy of intrigue that suppressed the couplets and added fresh complexities of plot. For the Théâtre-Français he composed more ambitious pieces which occasionally, as in *Bertrand et Raton* (1845), approximated the creation of character. In two plays written with Ernest Legouvé — the grave *Adrienne Lecouvreur* (1849) and the lively *Bataille de dames* (1851) — he attained to stylistic distinction; but, for the most part, he was careless as to rhetoric. Of the four hundred pieces that flowed from his pen, only a few, besides those already

mentioned, survive, — notably *Le Verre d'eau* (1840), *Une Chaine* (1841), and *Oscar, ou le mari qui trompe sa femme* (1842). His favorite formula for play-making was to open with a brisk act of exposition, gay and sparkling, to continue with three acts involving alternations between good and evil fortune, capped in the fourth act by a spectacular group scene, and in the fifth by the relaxing of tension, the dispensing of plum cake to the virtuous and of switches to the wicked, as the sub-plot, long converging toward the main plot, now interlocked with it. Such was the '*pièce bien faite.*' As Francisque Sarcey, its apologist, remarked: "In such a piece we do not look for a profound analysis of the passions, or a portrayal of character, or for anything that constitutes great art. The point of departure is an amusing incident, or a striking situation about which are grouped events that reinforce or oppose it. They are logically connected with what precedes, and it is logic that produces the conclusion." Scribe, Bazart, Duvert, Lauzanne, and others who accepted this formula conventionalized life agreeably, perfecting a medium for gratifying bourgeois taste and for reflecting in the theatre the ideals of their constituency.

Augier and Dumas *fils* and many minor writers sat at the feet of Scribe for lessons in dramatic technic. But, unlike him, they tended to make the painting of manners and character or the reform of society their concern. When, in 1861, Scribe died, he left as his principal heir Sardou; yet no one else of the generation immediately preceding or succeeding that date could quite escape Scribe's influence. Emile Augier (1820–1889), although he began as a writer of poetic plays in the style of Pon-

sard and later turned on occasion to verse, was essentially a prose dramatist. Descending from the school of Beaumarchais and Molière, he depicted with sense and humor the manners of the middle classes. For him the theatre was not merely a place of entertainment; it was an institution for agreeably instructing the people. It need not commend any ascetic habit of life, but it should demonstrate the folly of vice and the satisfactions to be derived from rational conduct.

Allured by romanticism at first, Augier soon reacted against it, opposing the glamour that the romanticists had thrown about lawless love, and the exaltation of the individual at the expense of society. He urged the morally obvious, upholding the nobility of labor, the sanctity of the home, and the duty of patriotism. He denounced pride of wealth and station, the conscienceless scramble for money, the malign power of the press, and the dangers of a conflict between classes. As a student of Scribe, he prepared his plays with due attention to detail, but he was no mere craftsman. Indeed, in technical skill he was outranked, not only by Scribe, but by Dumas *fils* and Sardou; for often he confused his action by attempting to include too much in the plot, and he was overready to huddle up a happy ending. As he progressed, he developed skill, his themes, settings, and characters being more and more drawn from the life. Thus he became one of the founders of dramatic realism.

Specifically, Augier's attitude toward various problems may be noted in certain plays. In *L'Aventurière* (1848), *Le Mariage d'Olympe* (1854), and *La Contagion* (1866), he assailed the pretensions of the courtesan; and in *Diane* (1852) he offered a corrective to the fancy picture

of such a character given in *Marion Delorme* and *La Dame aux Camélias*. In *La Jeunesse* (1858) and *Un beau Mariage* (1859) he deplored marriage for wealth; and in *Les Lionnes pauvres* (1858), written with Edouard Foussier, he recommended a simplicity that would relieve wives from the temptation to err for the sake of luxury. In *Ceinture dorée* (1855), he exalted honest poverty; and in *Les Effrontés* (1861), he decried the rich who, to further their schemes, would use the corrupt and dependent poor. In his masterpiece, *Le Gendre de M. Poirier* (1854), written with Jules Sandeau, Augier exhibited the conflict between honor and money, the rivalry of the nobility and the bourgeoisie, themes lightly broached, also, in *La Pierre de touche* (1853) and *Maître Guérin* (1865).

Politics and the clash of classes Augier dealt with in *Le Fils de Giboyer* (1862) and *Lions et renards* (1869), both involving thrusts at the clerical party and the Jesuits. Giboyer, the literary hack without morals, who had first figured in *Les Effrontés* as a tool of the ambitious Marquis d'Auberive, became in *Le Fils de Giboyer* a sympathetic person humanized by devotion to his son. In *Jean de Thommeray* (1873), the regeneration of the hero was effected through patriotism, a motive suggested by the war of 1870; and in *Madame Caverlet* (1876), a domestic question was again brought to the fore, the playwright proclaiming the necessity for divorce. Finally, in *Les Fourchambault* (1878), he ceased to plead a cause, contenting himself with recommending forgiveness for the repentant, and displaying the virtues of a natural son who saves his legitimate relatives from impending evil.

In passing from problem to problem, Augier observed

no logical sequence, nor did he schematize his dramas out of resemblance to the actual. Having conceived some central idea, he was wont to embody it in a character, devising minor personages to throw into relief his protagonist, and supplying situations and a background appropriate. Vital as are these people, Augier was concerned with them, less as exceptional individuals than as representatives of a class. Thus, he wrote dramas, not of psychological analysis, nor of intrigue, nor of manners, but of social criticism. His pieces, old-fashioned in style, were straightforward in action and never unduly theatrical. He was a bourgeois, upholding the traditions of his kind, approving human nature, respecting honest toil, confident of the ultimate triumph of right and reason. As an artist, he lacked passion, imagination, philosophy, and a sense of the mysterious. But if he could not boast of such qualities, nor of volatile wit, nor of the highest comic force, he possessed mellow humor, a talent for satire and observation, and an unerring instinct for the creation of character.

## Dumas *Fils*

The emphasis upon ideas, so apparent in the dramas of Augier, became even more evident in those of Alexandre Dumas *fils* (1824–1895), who established the vogue of the *pièce à thèse* and first made extensive use of the *raisonneur* to expound his doctrines. Through the success of *La Dame aux Camélias* (1852), hastily dramatized from his novel of that name, Dumas perceived that he could interest audiences in serious questions. He had showed the regeneration of a courtesan through love, her inability to escape the consequences of her past,

and her ready self-sacrifice for the welfare of her lover. The run of two hundred nights first enjoyed by this piece convinced Dumas that he was not only a playwright but a moralist with a mission. "It is impossible," he wrote, "for a man who makes use of the stage for the expression of his thoughts, and who is endowed with observation, reflection, a sense of justice and the ideal, not to come by degrees to the treatment in the theatre of fundamental questions which interest all humanity." Although Marguerite Gautier was the child of Manon Lescaut and of Marion Delorme, and although she had won her way to the hearts of the public by her emotional appeal rather than her creator's theories, Dumas henceforth conceived of himself as a lay preacher. He would strive for the salvation of society. Of the drama he declared: "We are lost unless we hasten to place this great art in the service of important social reforms and the high hopes of the soul. . . . Let us inaugurate, therefore, the useful theatre at the risk of hearing an outcry from the apostles of art for art, three words absolutely devoid of meaning."

The theses of Dumas were not obtruded to the point of spoiling his plays as theatrical entertainments. For some years, he continued to write works to be enjoyed apart from their doctrine. Yet the social note may be detected in all, as a brief summary of their subjects will show. *Diane de Lys* (1853) depicted the infidelity of a wife avenged upon her lover by her husband, and was meant to indicate the unprofitableness of a triangular alliance. *Le Demi-Monde* (1855) drew more brightly a world of women exiled from polite society, hoping for reinstatement through marriage, but doomed to defeat.

*La Question d'argent* (1857) offered an amusing satire upon a foolish parvenu and the exaltation of money over love. *Le Fils naturel* (1858), reflecting the sentiments of the author, himself a natural child, followed the fortunes of a hero who, discovering the blot upon his birth, begs his father to recognize him, but, being refused, attains distinction, and in turn declines his father's belated offer of a name. Less excellent were *Un Père prodigue* (1859), displaying the evil effects upon the son of loose living in the father, and *L'Ami des femmes* (1864), painting the portrait of a philanderer, who so far reforms as to suggest that mutual acceptance of responsibilities is the only basis for marriage.

Having thus glanced at social or domestic questions, Dumas *fils* proceeded in his later dramas to enunciate his doctrines more distinctly. In *Les Idées de Madame Aubray* (1867), a mother, liberal and tolerant in theory, finds it difficult to live up to her ideas in practice, refusing consent to her son's marriage with one whom she discovers to have had a lover and a child. Finally she yields, on perceiving that the unfortunate is prepared to sacrifice herself, like Marguerite Gautier, in a spirit of devotion. In the brief and cynical comedy, *Une Visite de noces* (1871), Dumas assailed adultery, somewhat equivocally, by showing a married man, tempted to revert to his former mistress on hearing that she has had other lovers, but losing interest in her as soon as he finds that she still is true to him.

Much better was Dumas' emotional drama, *La Princesse Georges* (1871), involving a wife's forgiveness of her husband's infidelity and her interposition to save his life from the outraged lord of her rival. To the surprise of

the audience, the avenger's shot slays another than the erring husband, — a trick disapproved by the critics. Love, according to Dumas, is superior to passion, for where passion kills, love forgives. In *La Femme de Claude* (1873), however, he inverted both the situation and the solution, exhibiting an inventor "damned in a fair wife" who would sell to a foreign foe his valuable secret, and corrupt through her charms his assistant. If the law which unites a man to a wicked woman forbids their divorce, then the husband may kill her, said Dumas, implying the need for divorce, whereas in *La Princesse Georges* he had opposed it. But the public and the critics condemned so rigorous a prescription of private vengeance, objecting to the *tue-là* of the play and to the pleadings of the playwright contained in his pamphlet, *L'Homme-femme*, issued the previous year.

Indulgence was again to the fore in *M. Alphonse* (1873), in which a husband, learning of his wife's early error, condones it; while the father of her child schemes to marry for money a rich widow, and would evade all duty to his natural daughter. If Alphonse, the domestic "slacker", be duly rebuked, the heroine is here exonerated; she was right, we are told, to conceal her fault from her husband, since she had repented and reformed before marrying him. When Dumas was charged with inconsistency in approving Montaiglin's generosity toward Raymonde, he retorted that Montaiglin might have acted like Claude, had his Raymonde been a beautiful beast like Césarine.

Venal marriage was the target aimed at in *L'Etrangère* (1876), a poor melodrama which completes the tale of Dumas' contributions to the theatre for the 'seventies.

Here he displayed the sufferings of an heiress lured by an American adventuress into a match with a reprobate duke, but recompensed, after the duke has fallen in a duel, by being wed to an honest engineer.

Three other plays came from the pen of Dumas during the 'eighties, — *La Princesse de Bagdad*, *Denise*, and *Francillon*. In the first (1881), a wife who finds herself tempted to forsake her weak husband for a rich and importunate lover is brought to her senses by the latter's rebuff of her child; it is the mother in Lionnette that rescues the wife. In *Denise* (1885), the heroine, seduced, deserted, and repentant, learns that her betrayer aspires to marry the sister of the man she now loves and would wed. André must be told of his sister's peril, even though Denise in warning him will be compromised by confessing her past. But André, instead of turning her off, forgives and makes her his wife. Though the social code forbid such a union, still justice, benevolence, and religion approve it, says the *raisonneur*. Denise's father is wrong to demand, like the father of Sudermann's Magda, that the betrayer repair her honor with his tarnished name. André's sister is equally wrong to suggest that Denise retire from the world to a convent, as though life could hold nothing more for her after one slip. And André is wrong to think of dueling with his sweetheart's betrayer, as though murder could make amends for seduction. In short, the woman with a past may yet have a future, provided that her heart be as tender as that of Denise, and the soul of her lover be as philosophic as that of André.

Finally, in *Francillon* (1887), Dumas, still preoccupied with questions of sexual ethics, presented the case of a

wife who has forgiven her husband's attentions to another, yet threatens to be evened with him should he ever relapse. When she professes to have wreaked her revenge, her husband prepares to cast her off. But, her innocence emerging, the curtain falls upon a reconciliation. According to Dumas, a double standard of conduct for the sexes is inevitable, and a woman may not retaliate upon a man by doing what he does, — notions more gracefully rendered in Henry Arthur Jones' *Rebellious Susan*. "Detest him, despise him, protest against him, but cleave to him," the heroine of Dumas is advised; "he is your husband, the father of your child. He will not be dishonored by having had a mistress, but you will be dishonored forever by letting him believe that you have had a lover." Instead of preaching radical feminism like Ibsen, Dumas allows to the husband a freedom denied to the wife, contending that the wife, for the sake of her offspring, must observe the most rigorous virtue.

In his pieces written with others during the 'sixties and 'seventies, Dumas had dealt with similar problems, but from no fresh angle. In *Le Supplice d'une femme* (1865), composed with Emile de Girardin, he anatomized the mind and moods of a wife, adoring her husband but persecuted by a lover, the father of her child. In *Héloïse Paranquet* (1866), composed with Durantin, he studied the condition of a natural daughter made miserable by quarreling parents. In *Le Filleul de Pompignac* (1869), he showed a natural son becoming the rival in love of his father, who withdraws in favor of the youth and refuses to duel with the husband he has wronged, preferring to confess his fault and receive absolution. As for *Les Danicheff* (1876) and *La Comtesse Romain*

(1876), neither could add to Dumas' reputation. The first described the opposition of an aristocratic mother to her son's marriage with a liberated serf, and her ultimate yielding, in the manner of Madame Aubray; the second depicted the return to the stage of an actress, unhappy in a titled marriage when deprived of her art. One drama deriving from a novel by Dumas gained wide notoriety, *L'Affaire Clémenceau* (1887), by Armand d'Artois, the story of a sculptor beloved yet betrayed by his wife and slaying her.

From this survey, it will be seen that, in spite of divergencies of doctrine from piece to piece, Dumas in general agrees to rail at certain abuses and to uphold certain ideals. "God, country, work, marriage, love, wife, and child, all these are serious," he declares, and proceeds to attack through his dramas seduction, adultery, abortion, infanticide, the domestic "slacker", corruption in women, and the luxury and materialism of the Empire which made easy the national downfall of 1870. For him the deceived husband is no longer comic, as for Molière. Woman, whom he never wearies of studying, he considers to be inferior to man. "Man," he writes, "can do nothing without God; woman can do nothing without man." At the same time, he affirms that woman merits respect so long as she fulfills her functions as wife and mother. It is only the new woman against whom he would level his shafts, as in the preface to *L'Ami des femmes*.

Positively, Dumas upholds the marriage of love as contrasted with the marriage of interest. He maintains the rights of the natural child. He bespeaks indulgence for the woman who errs through love, and for the man

"guilty of a stupid error in which the senses only are engaged." He proclaims the nobility of labor. "Work is duty," says one of his characters, "the communion of man with humanity." In pamphlets and prefaces he advocates divorce only in order to make marriage more ideal; he urges the passage of laws against the seducer on the ground that feminine honor is a property to be protected by the State, and against the father of a natural child, demanding that he be forced to provide a name and support for his offspring or suffer imprisonment.

As an artist, Dumas *fils* wished to be ranked with the realists. "My father was born in a poetic and picturesque epoch; he was an idealist. I entered the world in a materialistic time; I am a realist . . ." he said. "My father took his subjects from dream; I take mine from reality. He labored with eyes closed; I work with mine open. He turned from the world; I identify myself with it. He designed; I photograph." Yet the realism of the author of *La Dame aux Camélias* was tempered by an inherited love of romance which caused Augier and Zola to shrug their shoulders. Even in *Le Fils naturel* there remained a certain glamour; and Dumas, in the preface to *L'Etrangère*, expressly declared, "The artist does not truly merit that name unless he idealizes the real that he sees, and realizes the ideal that he feels." In his later work, however, he drew more and more largely from actuality, displaying, in his determination to picture the vicious, the rage of a convert to virtue.

In technic, the dramas of Dumas were marked by their stress upon will even more than by their stress upon observation. Herein he resembled Corneille. He preferred to develop a thesis with close-knit logic, and to

choose his subjects, not for the sake of some single person or scene, but rather for their confirmation of an idea to be impressed upon his audience. For this reason, in the preface to *La Princesse Georges*, he exalted the importance of the dénouement. "A dénouement," he said, "is a mathematical total. If your total is false, all your operation is wrong. I would even add that one should commence his piece at the dénouement, that is to say, refuse to begin it until he has the scene, the action, and the words to be used at the end. One cannot tell how to proceed until he knows whither he is going." So Dumas regarded a play as a series of preparations for concluding, each part cohering with each other inevitably. He urged that the spectator should be left no time to debate or question. The piece must move with the celerity and certainty of a mathematical demonstration, a method later brought to perfection by Hervieu.

The dramas of Dumas became more and more concentrated, tending, for convenience, to observe the unities. Thus the action in *La Femme de Claude*, *La Princesse Georges*, and *M. Alphonse* was confined to one day and one scene; and throughout his theatre there was a focussing of every interest about a central theme, an economy of attention secured by well-timed entrances and exits and long and explicit speeches from a *raisonneur*. In all technical matters, Scribe was his teacher. He was wont to declare that "The dramatic author who should know man like Balzac and the theatre like Scribe would be the greatest who had ever existed."

A certain corner of humanity Dumas knew as thoroughly as Balzac, but his range of dramatic subjects was narrow. Domestic and social conflicts were his theme,

and, above all, illicit love. Wives and husbands deceive each other and rear children not their own; lovers duel with wronged husbands; and natural sons and daughters complain of prodigal fathers. The redemption of the individual soul Dumas regarded as less important than the modification of the social code. The aristocracy and the middle classes (and once at least the demi-monde) he painted, rather than the people. His desire to improve the world through his plays did him credit as a man, but his dramas survive as works of art rather than as propaganda. At their best, they transcend any mere formula and stir us emotionally; at their worst, they are program pieces that have served their purpose and may be tossed aside. For the notions of social betterment dear to him were soon supplanted by those more radical, coming from such foreign writers as Björnson, Ibsen, Tolstoy, and Hauptmann; and when, in 1896, a questionnaire was sent to more than eighty men of letters in France asking for their estimate of the dramatist, the verdict, as summarized by Remy de Gourmont, read: "Alexandre Dumas *fils* is not a great writer or a great thinker or a great moralist." For all that, brilliant, impassioned, and expert, he remains one of the master playwrights of the nineteenth century.

### The Subalterns

Accompanying and following such chieftains of the theatre as Scribe, Augier, and Dumas *fils*, there marched, during the latter half of the nineteenth century, an army of subalterns. It has been estimated by Albert Soubies, from records kept in his *Almanach des spectacles*, that, during the interval from 1871 to 1892, seven thousand

three hundred pieces were enacted for the edification of Parisians. One may safely say, therefore, that between the conclusion of the Franco-Prussian war and the opening of the Théâtre-Libre, in 1887, not less than five thousand plays were performed in Paris, many of them classic revivals, but the majority being fresh creations. Of this vast output comparatively little survives. For our present purpose it will suffice, before passing to Sardou, to notice but seven or eight additional dramatists typical of this period of unexampled productivity. Barrière, Feuillet, Sandeau, and Ohnet may represent the serious and sentimental wing; Labiche, Meilhac, Halévy, and Pailleron the comic.

Eugène Labiche (1815–1880), like Scribe, developed the *comédie vaudeville*, laughing good-naturedly at the avarice, affectations, and ignorance of the bourgeoisie. He relied upon farcical situations and simple ideas sharply defined. Though his folk were caricatures, they exaggerated actual whimsies of character, his men proving more vital than his women. He employed mistakes and complications that exemplify Bergson's conception of the comic as arising when the free human spirit is cramped by that which is automatic. Thus he delighted in mechanical repetitions and inversions: an irascible captain warned by a handbell whenever his temper threatens to run away with him; a youth slapping his future father-in-law and consenting to be slapped in turn, yet, on feeling the blow, instinctively slapping back with such vigor as to set up a renewed series of slappings.

In each of his pieces, Labiche was wont, also, to stress a central idea. In *Le Misanthrope et l'Auvergnat* (1852), the hero, disgusted with the world's deceits, takes into

service a peasant who will always tell him the truth, but drives the fellow off within a day, unable to face facts unadorned. In *Le Voyage de M. Perrichon* (1860), one suitor for the hand of Perrichon's daughter rests his claim to acceptance upon having saved Perrichon from peril, whereas the other, who is wiser, argues that Perrichon will avoid the man who has benefited him and prefer the one whom he has benefited. Accordingly, the rogue feigns for himself a situation of danger, from which Perrichon may rescue him. Throughout, he who accepts favors is played off with symmetrical regularity against the rival who confers them. Similarly, in *Célimare le bien-aimé* (1863), the comedy depends upon the union of a simple idea and a mechanical obsession. Célimare is so beloved by two friends that even on his honeymoon he cannot escape them. Neither will make a decision unless Célimare suggests and approves it. Both have come to revere his authority because of the attention he has paid to their wives. His struggles to elude his admirers are vain until he conceives the plan of demanding from each a loan, whereupon each, inventing excuses, retreats with protestations of regret. Such were the traits, also, of *La Cagnotte* (1864), and the famous *Chapeau de paille d'Italie* (1851). Occasionally, however, Labiche was intent, less upon plot, than the satire of foibles. In *Le Baron de Fourchevif* (1859), for example, he waxed hilarious over the parvenu and his wife who attempt to rise out of their class. At the end of the play, the self-styled baron confesses himself to be a merchant of porcelain rather than duel to sustain the honor of the name he has usurped. "You see," he declares to his wife, "the nobility is a fine thing, but one should be

born into it. We are bourgeois; let us remain bourgeois."

Literature was scarcely the *forte* of Labiche. He was merely a clever playwright. Audiences relished but thought little of his comedies. Yet when, toward the end of his life, some sixty appeared in print, in response to the urgings of Augier, the public awoke to the debt that it owed to the genial dramatist, and the men of letters accorded him a seat in the Academy.

Closer to legitimate comedy than the glorified vaudeville of Labiche were the pieces of Meilhac and Halévy. Henri Meilhac (1832–1897), after two mild disasters upon the stage, succeeded with a merry trifle, and, in 1860, having survived another failure, joined forces with Ludovic Halévy (1834–1908). Thereafter for a score of years the pair collaborated, producing nearly fifty dramatic entertainments, ranging from the absurd *Brebis de Panurge* (1863) to the sentimental *Froufrou*. Force and originality were the traits of Meilhac; craftsmanship and refined humor were those of Halévy, the moralist. Halévy's father had been a playwright; his uncle was a composer. Through the latter, the attention of the pair was turned to the music drama; and in supplying librettos for Jacques Offenbach, they did much to create modern opera bouffe. Best in this style were *La belle Hélène* (1864) and *La grande Duchesse de Gerolstein* (1867). Later, other composers profited by their services, — among them Bizet, for whom they dramatized Mérimée's story *Carmen* (1875).

From the pens of Meilhac and Halévy came, also, many light comedies ridiculing sentimentalism or satirizing affectation, the best being those in one act which open

little vistas upon Parisian life. In longer pieces the adroit pair combined a survey of the actual with the free fancy of farce, notably in *Tricoche et Cacolet* (1872). More ambitious were *La petite Marquise* (1874), *Fanny Lear* (1868), and *Froufrou* (1869). In the last may be observed traces of the tearful comedy of Diderot, Lessing, and Kotzebue, although the earlier acts are brightened with wit. Here, too, character is well to the fore. Froufrou is a vital creation, a frivolous wife grown jealous of her sober sister, turning to a lover out of pique, but dying repentant, forgiven by her husband, though still shallow and light-hearted. Apart from collaboration, Halévy wrote little, his chief single success being *L'Abbé Constantin* (1882). Meilhac, alone and with fellow-dramatists other than Halévy, added forty more titles to his credit, including such favorites as *Manon* (1884) and *Rip* (1885).

Much less fecund as a composer of comedies was Edouard Pailleron (1838–1899), whose period of production ranged from 1860, the date of *Le Parasite*, to 1894, that of *Cabotins*. During the interval, Pailleron had tried poetizing bourgeois comedy after the pattern of Augier and Ponsard, and then had produced in prose careful plays like *L'Etincelle* (1879), *Le Monde où l'on s'ennuie* (1881), and *La Souris* (1887). The last was fairly serious, a study in rivalry between half sisters, the elder, a widow, relinquishing her lover to the younger, whose timidity has earned her the nickname of "mouse." *L'Etincelle* was based upon the notion that a spark of jealousy, pity, admiration, vanity, or hatred must be struck from the heart of every woman before she is fired with love. *Le Monde où l'on s'ennuie* proved to be Pailleron's master-

piece, a comedy of manners evoking well-bred laughter at the expense of blue-stockings, who in their affectation have forgotten how to be sincere. Especially, it bemocked the popular lecturer and the ladies who burn incense before his altar. Its intrigue was slight, its irony delicate. At the moment, also, it excited attention because of its portrayal of personages well known in the academic and social world.

Of the contemporaries of Augier and Dumas *fils* who wrote in serious vein — Barrière, Feuillet, Sandeau, and Ohnet — it remains to say a few words. Théodore Barrière (1823–1877) composed abundantly during the 'sixties and 'seventies, and for the most part in collaboration, his chief aids being Decourcelle and Thiboust. Yet, as early as 1849, he had dramatized with Henry Murger the latter's *Vie de Bohême*. More distinctive, however, were *Les Filles de marbre* (1853), *Les faux Bonshommes* (1856), and *Les Jocrisses de l'amour* (1865), dramas in which Barrière rated folly and vice. For this purpose he invented, in the first of these pieces, a *raisonneur* whose name — Desgenais — was adopted thereafter as a term for such characters generally. This type, as we have seen, was admired, borrowed, and developed by the younger Dumas. Sardou, also, was affected by Barrière, with whom he joined hands in fashioning *Les Gens nerveux* (1859).

Less didactic and more subtle was Octave Feuillet (1821–1891), who, beginning as an imitator of de Musset and the elder Dumas, won the punning sobriquet of the "*Musset des Familles*" in allusion to the *Musée des Familles*, a *Ladies' Home Journal* of the day. Feuillet approached the stage through the novel. His shorter

and simpler pieces were superior to those more pretentious like *Palma, ou la nuit de Vendredi Saint* (1847) or *La Veillesse de Richelieu* (1848). In *La Crise* (1854) he gave evidence of his skill in gratifying the nibblers at forbidden fruit without shocking the moralists, contriving, from the reconciliation of husband and wife, to squeeze as much excitement as from the clandestine meetings of wife and lover. Having dramatized his well-known fiction, *Le Roman d'un jeune homme pauvre* (1858), which set all Paris to weeping, Feuillet began to write directly for the boards. *La Tentation* (1860), a triangular play with a virtuous conclusion, was followed by *Montjoye* (1863), a sparkling comedy of character, and by *La Belle au bois dormant* (1865), a fairy tale transposed into modern terms. Increasingly, Feuillet revealed the influence of Dumas *fils*, especially in *Julie* (1869) and *Le Sphinx* (1874). The heroine of *Le Sphinx*, falling enamored of the husband of her friend, struggles against his indecision and the resentment of his wife. Though prepared to poison the latter, Blanche impulsively takes the fatal draught herself, dying, as a modern Phædra, the victim of love. Thus virtue triumphs, though logic suffers. Feuillet, indeed, was intent upon exploring the vagaries of passion rather than illustrating a moral law; here and in such pieces as *Le Pour et le contre* (1853) and *Le Cheveu blanc* (1859), it was difficult for him to conceal his fondness for the wantonly suggestive. Occasionally, however, he atoned for what was insidious by a drama like *Le Village* (1856), notable for its idyllic charm. Delicate rather than robust, Feuillet was a feminine soul, sensitive and sentimental.

The sentimental note may be detected, also, in the

Pierce Library
Eastern Oregon University
1410 L Avenue
La Grande, OR 97850

plays of Jules Sandeau and Georges Ohnet, novelists who turned to the stage only on occasion. Sandeau (1811–1883) united with Augier in four dramas, — *La Chasse au roman* (1851), *La Pierre de touche* (1853), *Le Gendre de M. Poirier* (1854), and *Jean de Thommeray* (1873). Of these, the third, drawn from Sandeau's novel *Sacs et parchemins*, was best. It has been termed the first masterpiece written in collaboration since the days of Beaumont and Fletcher. Alone, Sandeau produced as his chief success *Mlle de la Seiglière* (1851), a dramatization of his fiction written three years earlier. It was concerned with the love of a plebeian for a daughter of the old aristocracy, and the surmounting of various obstacles to their union. It reflected the canceling of social distinctions following the Revolution, and suggested that noble blood must be joined with noble character. Excellent in construction and character drawing, the piece was somewhat too obvious in its moralizing.

Georges Ohnet (1848–1918), almost a generation later, won a hearing with dramas of the same stripe, — *Le Maître de Forges* (1883), and *La Comtesse Sarah* (1887). In the first, a woman in love with one man has been obliged, for the sake of her family, to marry another, whom she deems her inferior. By degrees she is drawn to him, but is kept from avowing the fact by pride. When his life is jeopardized, she saves him, and they are reconciled. Here the interest lay in the portrayal of the heroine's soul, and the part afforded to Jane Hading her first histrionic triumph. In *La Comtesse Sarah*, Ohnet again told a story of passion and sentiment, with a guilty wife saved from discovery by her rival, but eventually drowning herself out of jealousy when the latter wins the man

they both adore. Among Ohnet's later plays, *Colonel Roquebrune* (1897) is the best, a drama setting forth a conflict of 1815 between imperialists and legitimists, its principal part designed for Coquelin. Ohnet's characters were conventional, his analysis of passion was superficial, and his style a trifle banal. Representing the success of traditional mediocrity, he became the object of admiration for the million — "ten million grocers", says Lemaître with a sneer.

## CHAPTER II

### MASTERS OF STAGECRAFT

#### Sardou

Manner rather than matter is the first concern of such heirs of Scribe, Augier, and Dumas *fils* as Sardou, Kistemaeckers, and Bernstein. They are masters of stagecraft, adepts in the art of devising and developing dramatic situations. They are men of the theatre, expert in employing all its resources. Assured of popularity because skilled in exciting emotion through spectacle and intrigue, they can snap their fingers at fashion. On the whole they face toward the past, representing the persistence and culmination of a well-worn theatrical tradition. Thus, Victorien Sardou (1831–1908), although his last play dates from 1907, remains almost as much a precursor of the moderns as a modern. A disciple of Scribe and a rival of Augier and the younger Dumas, he saw the rise and fall of naturalism, and survived the Théâtre-Libre unaffected by its influence. While revolutionaries of the stage stirred the radicals, he was content to gratify the conservatives. His first effort was a comedy in verse, *La Taverne des étudiants* (1854). Undaunted by its failure, he applied himself to the study of Scribe, making it a practice to read one act of the master, to compose a scenario for the acts succeeding, and then

to compare his effort with the original. Having tried his 'prentice hand at six dramas that never reached the boards, he attracted attention, in 1859, with *Les premières Armes de Figaro* and *Les Gens nerveux*. During the next decade he composed twenty-two plays. The brightest among these were *Les Pattes de mouche* (1860), well known in English as *A Scrap of Paper*, and *Nos Intimes* (1861), *Les Ganaches* (1862), *Les Pommes du voisin* (1864), and *Nos bons Villageois* (1866), cheerfully satirizing in turn the envy of friends, sleepy conservatism and violent radicalism, the youthful sowing of wild oats, and the seemingly innocent malice of provincials. In *Les Femmes fortes* (1860), he took a fling at the new woman, and in *Les Diables noirs* (1863), he more sharply assailed what the Elizabethans would have termed "gaming and wenching." In three pieces — *Les vieux Garçons* (1865), *La Famille Benoîton* (1865), and *Maison neuve* (1866) — he exposed to the corrective of laughter the social corruption induced by the luxury of the Second Empire. More serious dramas followed — *Séraphine* (1868), depicting the transformation of a gay heroine into a bigot; *Patrie* (1869), a brilliant study of the conflicts between love and patriotism in Spanish Flanders; and *Fernande* (1870), a dramatization of Diderot's *Jacques le fataliste*, showing the daughter of a debased mother rescued from evil surroundings by a lover. Fifteen other pieces by Sardou gained a hearing during the 'seventies, the best known being *Rabagas*, *La Haine*, and *Dora*. *Rabagas* (1872), which satirized the demagogue in politics, raised a commotion because it was thought to reflect upon Emile Ollivier or Léon Gambetta. *La Haine* (1874) presented a struggle between vengeance and love in medieval Italy. The proud

Ghibelline Cordelia, outraged by the plebeian Guelf Orso, stabs yet adores him, exposing herself for his sake to a charge of treason and the wrath of a brother, who poisons her.

Sardou's *Dora* (1877), adapted in English as *Diplomacy*, told a story of political intrigue which chanced to anticipate an actual scandal involving the French minister of war and an Austrian baroness in the pay of Prussia. Dora, the daughter of an adventuress employed as spy by a foreign power, is suspected by her husband of having betrayed a diplomatic secret. She is exonerated, however, thanks to the acumen of a friend, who fixes the treachery upon her rival through the perfume left by the latter's gloves. In all these dramas Sardou displayed marked ingenuity in plot construction, and perfect mastery of stagecraft. His best pieces were histrionically "fool proof", the situations and rhetoric being so lively as to carry the day, independent of the talents of the actor.

In *Daniel Rochat* (1880), Sardou touched upon politics and religion, and recommended toleration by his story of an atheist who opposes his wife's desire for a religious marriage. In *Divorçons* (1880), written with de Najac, he considered humorously the possible effects of the Naquet divorce law, then under debate. A wife, thinking to leave her husband for another, discovers that since the new law permits divorce, there is no longer any zest in her intrigue. Out of jealousy, she accepts her husband's invitation to dine at a restaurant, and thus scandalizes her lover, who pursues through a downpour, protesting that her conduct is prejudicial to his contemplated marital rights. With the lover made ridiculous,

husband and wife are reconciled in a fashion somewhat novel for the French stage.

After producing *Odette* (1881) and waging a battle of rebuttal against charges of plagiarism, Sardou wrote for Bernhardt *Fédora* (1882) and *Théodora* (1884). The heroine of the first is a Russian princess bent on avenging the murder of her betrothed. Having plotted to hand the unknown culprit over to agents of the police, she discovers too late that he is her lover, and that his deed was justified. The lover, in turn, has vowed to slay the one responsible for the death of his brother, only to find that Fédora is his destined victim. She forestalls him, however, by taking poison. This symmetrical plot, with its double scheme of pledged revenge in conflict with love, and with its intrigue reminiscent of detective fiction, gave scope for the interplay of many passions. Yet it was less spectacular than *Théodora,* wherein Bernhardt scored a triumph through more than nine hundred performances.

Théodora, empress of Justinian, is infatuated with a conspirator against her husband's life. The conspirator, having assailed Justinian at the hippodrome, is captured; and at Théodora's request confided to her care as her prisoner. Finding that he suspects her of playing him false, she would win back his confidence, but the love philtre she gives him proves to be a poison; and, as he dies, she is strangled at the emperor's behest. This high-spiced story offered an excuse to the players for flights of eloquence and to the stage manager for a brilliant panorama of scenes in the imperial palace, with its halls, chapels, and crypt, and in the hippodrome and the vaults beneath it, with wild beasts roaring in cages. Such

gorgeous settings, properties, and costumes had never before been used upon the French stage, and Sardou threw himself eagerly into a paper war with archeologists concerning the historical accuracy of his *mise-en-scène*.

Minor pieces of light tone -- *Georgette* and *Le Crocodile* — were followed by another emotional drama, *La Tosca* (1887), still more popular in Puccini's operatic version (1900). Here a fresh twist is given to the *Measure for Measure* story. The singer La Tosca, visiting her artist-lover painting in a Roman church, grows jealous by reason of a fan dropped by a prisoner, who, in escaping, has assumed female disguise. She discovers her error when the chief-of-police demands from the artist that he reveal the fugitive's place of concealment. Since Mario refuses, Scarpia causes him to be tortured. Then, to save him, La Tosca confesses; but already the fugitive has taken his life, and it is Mario, now, who is jailed. He can be ransomed from death only if La Tosca will yield to Scarpia her honor. She consents, yet stabs him at the critical moment. Mario will apparently be saved, but the perfidious Scarpia has arranged that the firing squad, instead of using blank cartridges, shall shoot to kill. Mario is executed, accordingly, and La Tosca flings herself into the Tiber. This play, unlike Maeterlinck's *Monna Vanna*, propounds no problem as to woman's duty to aid others at the expense of her honor. The situations are devised simply for dramatic effect.

During the decade of the 'nineties, Sardou's best-known pieces were *Cléopâtre*, *Thermidor*, and *Madame Sans-Gêne*. The first and the last were written in collaboration with Emile Moreau, as was the *Dante* of 1903. *Cléopâtre* (1891) owed its success chiefly to Bernhardt's acting.

*Thermidor* (1891), by its seeming indictment of the Reign of Terror, raised a political storm. Incidentally, Sardou drew a heroine so guileless as to submit to the guillotine in preference to telling a lie. "Let me rather be martyred than dishonored!" she exclaims. Yet later, as a concession to the public, Sardou spared her life and that of her lover. Best of the dramatist's historical comedies was *Madame Sans-Gêne* (1893), based upon an earlier piece by Moreau, and suiting the reviving taste of the time for Napoleonic themes. A prologue shows the ingenuous heroine as young Bonaparte's laundress, beloved by a sergeant, and saving from revolutionists an Austrian count. Twenty years after, as the wife of her sergeant, now a marshal of France, she offends by her brusque honesty the emperor, who determines to send her away lest she bring contempt upon his court. In the end, she again saves the life of the Austrian whom Napoleon would have slain for his intrigue with the empress, and so far captivates the emperor that she must needs use her wit to repel his advances. The play is noteworthy among its author's creations for allowing to character primacy over plot. The heroine is a delightful mixture of *gaucherie* and charm; and Napoleon is drawn with the frank irreverence of a Bernard Shaw.

Other notable pieces from the pen of Sardou at the close of the century are *Gismonda* (1898), *Paméla* (1898), and *Robespierre* (1899). The scenes of the last two are laid in Revolutionary Paris; those of the first in medieval Athens, where the widowed duchess is threatened by the machinations of her suitors. When one of these has caused her child to be flung into a tiger's den, Gismonda declares that whoever saves the boy shall be rewarded

with her hand. A falconer, having leapt to the rescue, claims his fee; and the play is made by her efforts to evade fulfilling her vow, and by the falconer's fresh deeds of valor which finally win her favor.

Less striking is Sardou's *Paméla*, its action hinging upon a conspiracy to secure the escape of little Louis XVII, held prisoner by the Director Barras. As for *Robespierre*, its plot turns upon the hero's efforts to save from execution his natural son, and to prevent the latter's incurring unwittingly the guilt of parricide. Robespierre, fallen from office, shoots himself to forestall the youth's avenging deed, and dies after asking forgiveness of his mistress. The play, written for Sir Henry Irving, was translated by Irving's son and acted with success in England and America.

The Irvings, too, inspired and produced Sardou's spectacular drama *Dante* (1903), which, however ingenious in its combination of scattered elements taken from the *Divine Comedy*, proved too much of a miscellany to satisfy, and departed so widely from the facts of its hero's life as to irritate the learned. But if audiences found Dante's love for Beatrice scarcely noticed, they were at least entertained by the descent into Hell, a masterpiece of stage managership.

Sardou's other important dramas of the new century were *La Sorcière*, *La Piste*, and *L'Affaire des poisons*. The first (1903) is a melodrama which seems to have suggested to d'Annunzio the plot of his *Figlia di Jorio*. In both, a reputed sorceress, in order to save the life of her lover, consents to suffer death for her alleged crime in bewitching him. Sardou's heroine is a Moorish girl who infatuates a Spanish captain ordered to apprehend her.

Jealous at his marriage to a woman of rank, she throws into a trance her rival, and flees with Don Enrique, who has slain an emissary of the Inquisition in defending her from arrest. When they are captured and brought before Cardinal Ximénes, Enrique can be acquitted of the charge of murder only if Zoraya will admit that he has been the passive tool of her black art. She confesses, and, convincing even Enrique that she is a witch, is condemned to the stake. Yet a way of escape lies open. The governor of Toledo will save her, provided that she revive his trance-stricken daughter. Zoraya complies and is preparing to make good her flight with Enrique when confronted by the populace. Thereupon, with her lover, she takes poison. In d'Annunzio's piece the curtain falls upon the burning of the self-accused witch. Here Sardou, as is his wont, loosens the tension only to tighten it again by means of a fresh entanglement. Yet it was in the fourth act, not the fifth, that Bernhardt won her triumph when the play was produced.

A sorceress of actuality became the central figure in Sardou's last drama, *L'Affaire des poisons* (1907). Catherine la Voisin, who told fortunes and ministered clandestinely to the desires of ladies of the court of Louis XIV, is here shown as the instrument of the king's mistress, Madame de Montespan. To the latter she has furnished love potions to ensnare the king; and, when he turns to another, she provides the injured favorite with a quietus for this rival and the monarch. Sardou freely alters history, inventing an abbé to act as the chief prosecutor of Catherine, and a Mademoiselle d'Ormoise to be sacrificed by collusion with the king's ministers in place of Madame de Montespan. Although dexterous in its

twists of intrigue, elaborate in its staging, and reflecting Sardou's long study of the period, this play proved less successful than *La Sorcière.*

*L'Affaire des poisons* had been preceded by a comedy, *La Piste* (1906), more clever in plot than in characterization. It was based upon a husband's unjust suspicion of his wife's loyalty arising from his discovery of a billet-doux addressed to her by one who had been her lover during her first marriage. To clear herself, she must appeal to her first husband, — now divorced, and still ignorant of this matter. The lady has so seasoned truth with fiction that to prove her innocence requires three acts. To her second husband she declares, in words that might have come from the lips of Shaw's Candida: "My love is the sole guarantee of my fidelity. I deceived the other because I did not love him; I am faithful to you because I love you."

In reviewing the work of Sardou, one is impressed by his skill, wit, imagination, superabundance of energy, and versatility. Equally at home in the past or the present, an archeologist and a student of modern manners, he composed fifty-seven pieces ranging from farce to operetta and extravaganza, from satirical comedy to historical tragedy and spectacular melodrama. If he lacked the moral earnestness of a Dumas *fils* or the sobriety of an Augier, he carried the qualities of a Scribe to their highest power, and combined with them some of the more solid virtues of the best of his contemporaries. He could be pathetic, tragic, and humorous. He could provoke laughter by his comedy of character, or set leaping the blood by his representation of passions in deadly conflict. Above all, he possessed acute theatrical sense, being ever

conscious of the audience as a crowd to be moved and entertained. He spared no effort to achieve these ends, writing and rewriting his pieces, adjusting them to the conditions of representation, and lavishing upon their staging as much care as upon their original composition. Although he was no reformer or philosopher, he professed to find the germ of most of his dramas in some moral problem. Thus, of *Patrie* he declared that it grew from his asking the question, "What is the greatest sacrifice a man can make for love of country?" and of *La Haine*, "Under what circumstances will woman's charity show itself most strikingly?" and he added, "Directly the problem is set, it pervades all my thoughts, lays siege to me, and leaves me no rest till I have found the formula required." That his dramas were often formulas, tricks of dramaturgic virtuosity, is only too evident. Sardou was intent upon setting and plot rather than character; he lacked the high seriousness of the great and authentic artists; he was a craftsman rather than a poet, and his influence tended to make the drama a matter of artifice, convention, and stage carpentry. Yet Emile Faguet could write of him, "This man possessed, not only skill in construction, emotional power, and wit in dialogue, but philosophical penetration as well"; and Jules Lemaître pronounced him "one of the greatest dramatic authors of his time."

### Kistemaeckers

To write serious plays for entertainment alone, pieces theatrically effective in the manner of Sardou and Dumas the younger, has been the task of Kistemaeckers and Bernstein and of certain lesser practitioners of mere

stagecraft like Pierre Berton (1842–1912), the actor. Now, as in *Yvette* (1901), Berton dramatizes a tale by de Maupassant or, in *Les Chouans* (1904), with Emile Blavet, a novel by Balzac; now, as in *Mioche* (1912), he puts together a sentimental trifle; and now, as in *La Rencontre* (1909), he constructs a more elaborate passional drama; but in all his aim is to develop situations for their own sake. In *Mioche*, a little singer, returning aboard an English steamer from a tour of the East, is dying, and her cough echoes that of Camille. Pitied by the officers and by a milord, who puts at her disposal his cabin, she fancies herself beloved, and does not divine her condition until, feigning sleep, she perceives in a mirror that her faithful maid is stealing from her as from one already dead. In *La Rencontre*, a deputy returns from the Chamber disappointed in his political hopes, and is prevented from entering the room of his wife by her friend, who would keep him in ignorance of the fact that Madame is even then entertaining a lover within. At the cost of her own virtue, the friend will protect Madame's reputation. "Until now I have refused you," she exclaims, "but to-night you are unhappy, abandoned by all; when you were victorious, I resisted you; now that you are vanquished, I will aid you, — I am yours." Such theatric heroism will scarcely bear analysis, but it is indicative of a tendency, only too common in writers like Berton, to sacrifice probability for stage effect. Before the last curtain, the politician, regaining favor, has dismissed his faithless wife, and will eventually join hands with her friend.

The temptation, evident here, to depart from a representation of life for the sake of exciting momentary

surprise, is still more apparent in the "well-made" plays of the Belgian dramatist Henry Kistemaeckers (1872– ). His first important piece, *Marthe* (1899), recalls the *Princesse Georges* and *L'Etrangère* of Dumas, introducing a marquis who esteems his wife only in so far as her means suffice to support him. He is a brute, who, when she revolts, laughs in her face, refusing his consent to a divorce. Thus the situation approaches that more powerfully handled by Hervieu in *Les Tenailles*. Marthe will take refuge from her husband with a lover. The husband, finding in the lover a former enemy now sought by the police, threatens to inform upon him, but is shot by Marthe before he can act. Though building up to an excellent climax, this drama offers no solution of a problem introduced for theatrical reasons alone.

Even poorer is Kistemaeckers' succeeding play, *La Blessure* (1900), setting forth in sentimental rhetoric the rivalry of two women for a man. One is his indulgent wife, the other is the chief among many who have loved him. The wife, who has endured his earlier deceptions complacently, finds him now so deeply smitten that she dies, wounded to the heart. The rival, wounded also, retires to her native Corsica.

Much better is *L'Instinct* (1905), which exhibits a conflict between man's natural brutality and the control of his instincts achieved through cultivation. A physician, suspecting that his wife is meeting by stealth his laboratory assistant, discusses the case with his brother, declaring that, had he encountered the assistant at a certain rendezvous, he would have slain him. "There is something within us," he remarks, "deeper than science or education, a native instinct which we must obey at a crisis." His

brother, maintaining the contrary, asserts that instinct may be subordinated by custom. Presently the contentions of the two are brought to the test, for the lover, fainting at his meeting with the wife, falls and fractures his skull. Protesting her innocence, and affirming that only pity led her to take final farewell of d'Arteuil, the wife implores her husband to perform on the injured man an operation in which he alone is expert. But the physician refuses. Then the wife confesses her love for d'Arteuil, and the physician, implacable, turns his dying rival out of the house, and resumes his researches.

In *La Rivale* (1907), Kistemaeckers and Delard tear a leaf from d'Annunzio's *La Gioconda*, producing an inferior play which proposes the oft-discussed question of the right of the artist to love as he will. A married sculptor admires his cousin, who has come to his house seeking protection from her selfish father. She is the object of the attentions of a rich financier and an honest youth, but, proud and disdainful, sets her cap for the sculptor, who promptly succumbs. Like d'Annunzio's Lucio, André declares that he is an artist, whose senses and emotions must be stirred by the object he would beautify. "I await the thrill of love to animate the marble. . . . It is necessary that I should ardently desire the flesh, the image of which I am to shape." He feels that his statue "La Rêveuse" is so far a failure, because he has cared nothing for the model that has served him. With Simone as a model, he can readily produce a masterpiece. Yet with Simone as his mistress, André fails to find inspiration, and in despair mutilates his statue. This incident weakly copies the masterly scene of *La Gioconda* made memorable by the falling of the statue

on the beautiful hands of the wife. Here the duel between the women is not so punctuated, but follows when the model confesses that she is to bear André a child. As in d'Annunzio's play, the final act is one of relaxing tension. For months André's studio has remained closed. When he returns, lamenting the fact that his child by Simone is dead, he catches in the moonlight a glimpse of his wife, who has stood guard there, and suddenly cries: "Stay thus ! You are beautiful. I feel the sacred thrill. My genius awakens." But the wife can no longer believe in him. She who had earlier insisted that she lived only in suffering for André, now proves adamant. Though we cannot blame her for refusing to resume her place at his side, we realize that this change in her attitude is due to no inner compulsion but merely to the playwright's desire to effect a final surprise.

Unwontedly bright is Kistemaeckers' comedy *Le Marchand de bonheur* (1910), which sketches a company of worldlings — actresses, amateur aviators, men about town — loosely linked in a tenuous plot. Monique has finally found the man of her heart in the Chocolate King, known as "the merchant of happiness" because of the good that he does with his wealth. His philanthropies, he admits, but gratify an instinct. "I remove suffering as one would remove the stones from the road; then smiles awaken, and the stones are transformed into flowers." Before he can win the hand of Monique, he must endure jealousy, owing to a misunderstanding of her relations with a rival. A girl who would divert his affections to herself talks scandal concerning the heroine. Later she grows generous, consenting to yield to a blusterer, that she may purchase immunity for the merchant of

happiness from the rascal's designs. The piece is an airy nothing, its only philosophy consisting in two notions: first, that happiness results from man's ability to accommodate himself to circumstances, and, second, that unintentional harm may be done to others with the best of motives.

The reconciliation of husband and wife under tragic circumstances is the theme of Kistemaeckers' *La Flambée* (1912), performed in English as *The Spy*. The piece is compact in structure, its setting a country house, and its action extending from night to morning. Technically, it is interesting because most of its *scènes à faire* are omitted, being presumed to have occurred between the acts. A lieutenant-colonel in financial difficulties has been promised assistance by a foreign banker. In the second act, he confides to his wife that he has just strangled the banker on receiving a proposal to sell to the enemy plans of a fortification. The wife, who had been intending to divorce her husband in order to marry a lover, agrees to save him. In the third act, the lady's lover, a minister of state, convinced that her husband has been implicated in the murder, threatens to deliver him to the police, whereupon he confesses, asking what the minister would have done had he been insulted by the banker's proposal of treason. The minister replies that as a patriot he too must have acted like the colonel. The play ends with his generous withdrawal, and the reunion of husband and wife. As one critic has remarked, we have in this work, upon a background of unseen melodrama, a foreground of psychological analysis. It is Kistemaeckers' only attempt to explore in detail the mental workings of his characters.

Less striking than *La Flambée* is *L'Embuscade* (1913),

its central figure a natural son whose life is embittered by the thought that he is without legal standing. His mother, now married to wealth, has secured his introduction to her husband, who, unaware of the relationship, offers him a position. Complications ensue, owing to the fact that Robert innocently proposes to marry his half sister, who is being forced toward a match she detests. Moreover, a Russian widow, who has thought to capture the manufacturer, professes to believe that Robert is casting eyes at the latter's wife, not knowing, of course, that Robert is her son. These two unsavory suggestions of incest prove false leads in the play, the climax of which is reached when Robert directs a strike, and, as the workmen's representative, confronts his mother's husband. The manufacturer must yield or his factory will be blown up. When he refuses, Robert gives the signal. As a mighty explosion is heard without, the manufacturer springs upon him, but is saved from doing murder by Madame Gueret's cry, — "I am his mother !" This is a variant of the situation in Bernstein's *Israël* and Wilde's *A Woman of No Importance*. The piece concludes morally enough with the manufacturer's refusal to follow his Russian charmer, and his according forgiveness to his wife and his stepson. Here the intrigue is everything. The title is explained in the son's conversation with his mother, as he develops his theory of *l'embuscade*, — "the circumstance which gives to the existence of each one its true meaning, and obliges each to reveal himself."

By *L'Exilée* (1913) and *L'Occident* (1913) Kistemaeckers has added little to his reputation, although showing fresh facility in dealing with romance. In the former he tells a fantastic story of a princess of the Carpathians, enam-

ored of her French instructor and proving a convert to his radical ideas. When a revolution inspired by the Frenchman breaks out, the princess loses her sight. She has learned, however, that her idol prefers a countrywoman of his own, and, though ultimately cured, she continues to simulate blindness that she may spy upon him. Having conquered the temptation to overpower this rival, the princess pardons her, blesses the union of the happy pair, and finds consolation in affording her subjects a reformed rule. In *L'Occident* the dramatist professes to present a study of contrasts between Occident and Orient, its scene Toulon, its characters natives of Tunis and Morocco, on the one hand, and European naval officers, on the other. The French conception of social solidarity is pitted against Eastern individualism, the old conflict between duty and passion being rendered here as the shock of two civilizations.

Though this drama be somewhat philosophic, Kistemaeckers, from first to last, remains a man of the theatre, more intent upon providing an evening's entertainment smartly devised than upon developing pieces to reflect life faithfully. That he carries few ideas in his baggage must be evident. His characters are lay figures. Like Bernstein, he prefers to display emotion that is violent rather than natural. His is not the art of the subtle anatomist of motive. His language, like the action of his personages, lacks delicacy; it is vehement and voluble. The impression of intensity that he conveys proves evanescent, for it is an intensity without depth. Yet, despite the defects of his qualities, Kistemaeckers is a master of stagecraft.

## Bernstein

Beyond question, the most popular dramatist of contemporary France to follow directly in the tradition of Scribe and Sardou is Henri Bernstein (1876– ). Essentially a man of the theatre, his skill is displayed in developing situations designed to stretch emotion to the breaking point, and to thrill by an ingenious dénouement. His career was opened with *Le Marché* (1900), its leading male rôle played by Antoine. A woman is so devoted to her husband that she would save him from misery, even at the price of her honor. Three lovers are introduced in succession, and the piece is characteristically melodramatic. In his second essay, Bernstein shows a tendency to dip somewhat farther beneath the surface. The heroine of *Le Détour* (1902) is the daughter of an immoral mother, yearning to escape from her evil surroundings and for that reason accepting marriage with a good bourgeois, whose family considers that he has stooped unduly. When her presence leads to the breaking of the match of her husband's sister, she retires to mean lodgings. Later her affluent and easy-going mother reappears, shocking her husband's father. The breach between Jacqueline and her respectable lord is now so wide that she turns from him to the lover in whom she had first confided her aspirations, and who has cynically awaited the inevitable.

Character as well as situation is involved in *Joujou* (1902). A good-humored little widow has allowed herself to be fascinated by the husband of her best friend. On the evening of a secret meeting between them, the friend warns the widow that she will find him faithless. This

word to the wise suffices, and the philanderer retreats discomfited.

Having, in *Le Détour*, shown a woman of free life yearning for a respectable career, Bernstein, in *Le Bercail* (1904), turns the tables by presenting a wife seeking freedom with a lover, who will afford her solace from the humdrum cares of home. The first act closes with a stormy dialogue in which, reproaching her husband, she boasts that a brilliant admirer awaits her, and departs in a passion. Four years later she is disillusioned. Her swan has proved a goose. He is idle and without talent. Moreover, he is making love to a singer, and Eveline, after a quarrel with both that duplicates her earlier scene with her husband, leaves to make her fortune upon the stage. In the last act, her husband has chanced to see her at the theatre. He has been about to marry again, but when, on Christmas Eve, he finds her in his house, whither she has stolen to bring presents to their little son, he scolds and then embraces her. That a sentimental weakling such as he and a volatile superwoman such as she should continue long together seems doubtful. The author, as usual, has given less thought to his characters than to the dramatic effectiveness of certain situations.

Blurred character drawing and still greater stress upon melodrama mark Bernstein's *La Rafale* (1905), suggested in part by an episode in Hervieu's novel, *Peints par eux-mêmes*. A wife, married by her father to a fool, prefers a rascal who gambles away a fortune in one night, and embezzles a sum confided to him in order to make good his debt of honor. When he begs Hélène to procure for him the money thus forfeited, she turns to her wealthy father. "To satisfy your ambition," she tells him, "you sold me

to a man I hate. You must give me now the money to rescue the man I love." Rebuffed by her father, Hélène proceeds to save her lover by yielding to an unscrupulous cousin; but her sacrifice proves vain, since the worthless lover takes his life. The piece, which abounds in moving crises, will scarcely bear analysis as to motives and morals. Especially is this the case with the gambler and the cousin. The former, who is little better than the latter, assumes in regard to him a pose of virtue hard to reconcile with his career. As for Hélène, she is supposed to be worthy of admiration because a single love determines all her actions. Although she holds our interest in her quick transition from raging to tearful intercession, she is distinctly a woman of the theatre.

If the subject and the personages in *La Rafale* be unpleasant, what shall be said of the folk and theme of *La Griffe* (1906), which displays the malign power of an evil woman to ruin her husband, originally honest and talented? With the pessimism of a Strindberg, Bernstein anatomizes the character of an adventuress who jilts two lovers in order to accept the proposal of a third, a journalist three decades her senior. So much is shown in the first act. Each of the others affords a view of Antoinette's progress in villainy after long intervals. Thus, in the second act, wearied by two years of marriage, she incites her journalist husband to cease opposing the renewal of a franchise, to break with his faithful assistant, and to turn his daughter from his door. In the third act, after a lapse of ten years, Antoinette has captivated her husband's former assistant, now a leader of the radicals; and her husband, having become a senator among the moderates, visits his daughter's studio to meet this enemy and en-

treat him to spurn the favors of Antoinette. In the last act, two years more have transformed the senator into a minister, and Antoinette, courted by a young attaché, is the idol of a millionaire. She refuses to save her husband from disaster threatened by a compromising letter; and, as crowds in the street clamor against him, and he is summoned to defend himself in the Chamber, his mind gives way.

Strindberg's depiction of the duel of sex, in such a play as *The Dance of Death*, finds some excuse in its author's philosophy, but Bernstein's reflection of life in *La Griffe* is sheer distasteful distortion. Corruption and depravity, unrelieved by a single noble impulse, violence and inhumanity, lust without joy, — such are the elements from which the dramatist shapes his production. Even the anti-heroine's victim can enlist little pity, he is so ready a tool in her hands. The Parisian public, excited at first by the play, soon ceased to relish its bitter flavor, and Bernstein, perceiving his error, sought to repair it by composing in *Le Voleur* (1906) a work as thrilling but more agreeable.

As usual, *Le Voleur* affords no criticism of life; it is even highly improbable. But, as a bit of clever dramaturgy, it has rarely been excelled. A boy of eighteen falls in love with the wife of a guest in his father's château. Amused at his devotion, she meets him by stealth, and conceals in a drawer the letters he writes her. When a detective, seeking the thief of missing funds, denounces Fernand in public, the youth confesses. But his statement is false; for the thief is no other than the lady. The most masterly scenes are those of the second act, in which the siren and her husband are shown together at night in

their room, discussing the detective's accusation of Fernand. By the deftest means, the husband is gradually acquainted with his wife's perfidy, first out of curiosity opening a drawer with a knife as Fernand has professed to have opened one, then, at the sight of the money hidden there, eliciting his wife's confession, next, assailing her as a thief who has transgressed every law of hospitality, presently softened by her plea of having done the deed merely to make herself beautiful for his sake, and finally fired with jealousy when he asks why Fernand has undertaken to confess the crime of another. After so tense a dialogue, the last act comes as an anti-climax. The host forgives his dangerous guest, and sends his too-susceptible son out of harm's way to Brazil.

It is the earmark of the Bernstein play that its action should be governed by dramatic necessity rather than by the logic of character. Thus the whitewashing of Marie Louise is absurd, and the detective's accusation of Fernand before the whole household is but weakly excused by his father's insistence. The dramatist wanted a scene, and he made it without consulting probability.

More plausible in characterization, and, for once, accentuating an abstract idea, Bernstein's *Israël* (1908) exposes the dilemma of a Catholic prince, leader of the anti-Semitic party, who publicly insults at his club a Jewish banker and prepares to duel with him. His mother's endeavors to dissuade him from the duel arouse his suspicions, confirmed when, as he tries to sally forth in rage to lay hands upon his adversary, she bars his way, crying, "You cannot fight that man!" Then it is that Thibault understands that he is the son of Gutlieb. His very zeal for persecution is evidence of his racial self-

consciousness. What shall he do? His kindly confessor would dissuade him from suicide, but he cannot face the friends of his party. He shivers with repugnance when Gutlieb, proving their relationship, congratulates him upon being a Jew. Turned by Gutlieb's reasoning from his earlier thought of entering a cloister, Thibault takes his life. To the priest who reproaches him, Gutlieb affirms: "It is not I who killed my child; it is your God." Some critics have seen in *Israël* Bernstein's best play, but the suicide of the hero is not so inevitable as to be tragic, nor is it likely that Gutlieb, knowing Thibault to be his son, should have consented to duel with him. Powerful as is the scene between son and mother leading up to her enforced confession of Gutlieb's paternity, it is by no means novel, having already been used to even better advantage by Oscar Wilde, in *A Woman of No Importance* (1893), by François Coppée in *Severo Torelli* (1883), and by Albert Delpit, in *Le Père de Martial* (1881). Moreover, the piece is monotonous, lacking the varieties of tone of *Le Voleur*.

The Jewish banker in *Israël,* portrayed with no great sympathy, gives place, in Bernstein's *Samson* (1908), to a Jew as protagonist developing under adversity and eventually winning the admiration of his wife. She, who had married him for his money, had once, out of resentment at this choice of her father, allied herself for an evening with a wretched lover. Her husband, instead of meeting his rival in a duel, invites him to dinner, and announces over the dessert that he has forced down the shares of Egyptian copper, in which both are interested. The ruin he has thus imposed upon his enemy will become his own disaster. His wife, who has already found the lover

repugnant, now admires the heroism of her husband, and refuses the freedom that he offers. Jacques, in order that we may share his wife's early distaste for him, is made disagreeable at first, but is later accorded sufficient imagination to render likely his wife's return. As the critic Benoist has pointed out, we fail to think of this inconsistency until after the curtain has fallen, since it is the situation alone that absorbs our attention. As for Jacques, he is the old romantic hero revived, a cousin of Hugo's noble convict and of Dumas' virtuous courtesan. The play was remotely inspired by Lavedan's *Le Prince d'Aurec*, and more directly by Guinon's *Décadence*.

Three years after the appearance of *Samson*, Bernstein returned to the theatre with his ill-fated *Après Moi!* (1911), resembling its predecessor in so far as it introduces a forceful hero confronted with disaster, learning that his wife has betrayed him, but growing stronger by the very obstacles he must surmount, and finally winning her esteem. Bourgade is a captain of industry who has stooped to forgery. He can be saved only if his ward, the son of a former associate, will marry a certain heiress. The youth refuses, for he is in love with his guardian's wife. At the close of the first act, we see their meeting, her attempt to resist, and her impulsive yielding. In the second act, Bourgade refuses the concession of the minister of justice which would allow him time to escape to America. As he prepares to commit suicide, he is interrupted by the appearance of his wife, stealing back from her guilty meeting with her lover. Bourgade, though his commercial disaster be thus capped by domestic affliction, stiffens with sudden resistance to the blows of Fate. He will live and insists upon knowing the name of his rival. When

his wife refuses to give it, they struggle in a scene calculated to thrill the gods of the gallery. By the third act, however, calm has been restored. The youth confesses his fault, and Bourgade bids his wife choose between them. The lover's plea in his own behalf proves vain. Irène, no longer restrained by law, offers herself, shamed and weary, to the husband to whom for seventeen years she had been true. His dishonor is no greater than her own. Unfortunately, Bernstein had made his hero so unlovable that the wife's devotion stirs little admiration. The play was written, not to prove that marriage is a tie indissoluble, but merely to show three figures in a series of telling situations. The tumult that drove *Après Moi!* from the boards was incited by a patriotic society, the Camelots du Roi, because of the chance discovery and publication of a letter written by Bernstein eleven years before, boasting that he was a deserter from the army and a man about town. Yet the demonstration against him proceeded also, no doubt, from the distaste of the audience for his pessimism, brutality, and violence.

In the latest pieces of Bernstein may be seen a new sobriety, delicacy, and moderation. *L'Assaut*, *Le Secret*, and *L'Elévation* are dramas of reconciliation and forgiveness. Their spirit is more indulgent and generous, their characters acquire greater depth, although Bernstein's predilection for conveying the movement of life rather than its profundities remains. In *L'Assaut* (1912), a political leader of middle age finds himself admired by the girl friend of his daughter, to whom he had thought to marry his son. At first, to save her, he would feign indifference, but her faith in him as he faces a political attack wins his heart. This attack has been manipulated by a

pretended supporter, who informs Mérital that evidence of his having misappropriated a small sum in youth has turned up and will bring his political downfall. Doubted by his three children, but perceiving that he must fight fire with fire, he turns upon his hypocritical informant proofs of the latter's connection with a shady affair, and secures by this means his own acquittal. When the girl who would be his wife affirms that she has never doubted him, he confesses his guilt. Renée, listening to the story of his youthful hardships, agrees to forget and forgive.

In *Le Secret* (1913), the central figure is a woman happily married but unable to look without envy upon the peace of others. She has incited her husband against his sister; she has driven off the lover of her *confidante* when he was just on the point of marriage, and she has called him back to destroy her friend's new match, revealing to the latter's husband the secret she should have kept. Gabrielle seems a cross between Hedda Gabler and Hilda Wangel, less evil than the first, more malicious than the second. She finds satanic satisfaction in meddling with the careers of others, but she does not hate, like Hedda, and her husband, after a dozen years of marriage, has no inkling of her true character. Suddenly Gabrielle feels qualms of conscience, begs her injured friend to conceal her infamy, and threatens suicide if she speaks. When Henriette, who has suffered until all power of resentment is exhausted, agrees, it is Gabrielle who admits her wanton envy to her husband, thus taking the first step toward regeneration.

As a drama reflecting aspects of the Great War, Bernstein's *L'Elévation* (1917) is of interest; for it adapts the familiar trigonometry of love to a spiritual awakening

induced by the conflict. The wife of a medical professor has fallen in love with an officer. When he goes to Verdun to oppose the invader, Suzanne's conduct stirs her husband's suspicions, and he extorts her confession. According to the formula of the new Bernstein, he forgives, and they toil side by side in the hospitals as comparative strangers. Then the lover, wounded in battle, sends for Suzanne, and the husband would prevent her going by showing her proofs of the officer's former wild life. Yet, perceiving that Suzanne's devotion is noble, he accepts her defense of de Genois, and restrains his desire for revenge. He cannot be outdone in self-sacrifice by his rival. Suzanne, in the final act, hears her lover's story of his former unworthiness and of his rebirth through love and war. As she vows that she cannot survive him, he bids her live. "To die for any cause — that is a small thing; but to live for it — that is big. . . . Won't you take my place in the ranks and go on?" Convalescents returning to the front pass singing, and the dying soldier, speaking of their heroism, adds, "War is horrible, barbarous, . . . but it has done one thing — it has lifted human beings from the mire of their selfishness. It has raised them to spiritual heights, and we, who have found our love in this world calamity, we must be worthy of it." The dramatist who composed *L'Elévation* is no longer the Bernstein of *La Griffe* and *Le Voleur*. His art has become less artificial, his temper more mellow.

## CHAPTER III

### NATURALISM AND THE FREE THEATRE

### The Novelists and Becque

Long before the dramaturgic expertness of Scribe, Augier, and Dumas *fils* had inspired the virtuosity in stagecraft of Kistemaeckers and Bernstein, a reaction against such artifice had set in. The rise of dramatic naturalism was favored in France by the example of the novelists. Balzac, with his all-embracing *comédie humaine;* Flaubert, with his finely wrought fictions, minutely faithful in observation and expression; the de Goncourt brothers, with their meticulous striving to represent the pathological; Daudet, with his polished and ironical mingling of the romantic and the realistic; de Maupassant, the pupil of Flaubert, with his tales beautiful in workmanship yet fearless in their reflection of the actual; and finally Zola — big, coarse, brutal, gorging himself on human documents, and pouring out floods of turgid epic eloquence —: all these prepared the way for naturalism on the stage.

The naturalists, whether dramatic or epic, emphasize observation rather than imagination; they lay stress upon facts rather than truths. They deem the business of art to be the exact reproduction of actuality; accordingly, they minimize plot in presenting the order of

events, and type in rendering character. Atmosphere, local color, detail become more important with them than story-interest. Ostensibly, they care little for the enunciation of ideas; practically, they are controlled by the obsession that man is a beast only partially tamed, the creature of instinct, the victim of circumstance, the bauble of Fate. But the Fate of the naturalists is no arbitrary destiny; it is rather the inevitable reaction upon the individual of his race, his heredity, his environment. These influences are so powerful that he lacks the will to struggle against them. His will, indeed, is but a resultant of such forces. Unlike the romantic hero, he is passive. If he acts, it is but to obey some impulsion of lust, avarice, hatred. Vice and crime are the themes of the naturalists, morbid longings, distraught minds, sordid evils of the social system. Life, they argue, must be faced in its grimmest and most horrible aspects; only so can it ever be improved.

From the new science the naturalists imbibed their materialism. Their critical theories were drawn in part from Taine. Like him, they applied to moral matters the methods of the physiologist. "I have borrowed from philosophy and the positive sciences," wrote Taine, "such methods as appeared to me potent, and I have applied them to the psychological sciences. I treat sentiments and ideas as I would functions and organs. Moreover, I believe that the two orders of facts are of the same character." This doctrine, as has been pointed out by Pierre Martino, became popular because it raised literary artists to the dignity of *savants*, allowing them to collaborate with scientists in an inquest upon man.

Balzac had maintained that his novels constituted a

history of manners. Flaubert, born into a family of physicians, declared that, "The farther art goes, the more scientific it becomes." Like Balzac and de Stendhal, he noted the effect of the physical upon the spiritual, the moral influences of the weather, or of the state of one's health, or of one's social condition. Although later he objected to Zola's complete identification of science and literature, and denied the excellence of his own *Madame Bovary*, he continued to recognize the possibility of inducing from observed human nature certain laws.

The de Goncourts, impressionable and half sick, were driven by nervous curiosity to explore in their novels morbid states of soul. After acquiring the habit of relying upon a careful study of documents in their endeavor to rehabilitate the eighteenth century, they proceeded to apply this method to contemporary subject matter, reasoning that, "History is a novel that has happened; the novel is history that might happen." They spoke of the artist's need of keeping pace with the exact sciences. They looked forward to a novel of pure analysis emancipated from plot. They boasted of becoming, in *Madame Gervaisais*, the first historians of the nerves. Especially informing is their *Journal* designed to record every least thought or sensation that might later be used in fiction or drama, — an ample sketch-book of gestures, attitudes, incidents, and scenes, rather than a collection of suggestive ideas like the notebooks of Hawthorne. They emphasized the importance of the *milieu*, not for its own sake, but as affecting the characters so environed. They alleged the rights of the lowly to be included as the subjects of tragedy. May not the sufferings of the poor arouse interest and pity, they asked, as readily as the

disasters of the rich? That question they answered by writing *Germinie Lacerteux*, a very clinic upon the hysteria of a servant once in their employ, who sank through debauchery to death.

For the stage, Edmond de Goncourt (1822–1896) composed what, in spite of its conventional plot, has been proclaimed the first naturalistic drama, — *Henriette Maréchal* (1865), displaying the emotions of a youth who falls enamored of a married woman of twice his age. Wounded while dueling in her defense, he is carried to her house, where he remains unrecognized until convalescent, in order that the dramatist may achieve a striking scene of recognition. Presently Madame Maréchal finds herself the rival in Paul's affections of her daughter, a situation to be more powerfully developed by Donnay in *L'autre Danger*.

Later, Edmond de Goncourt dramatized the novels that he had written with Jules, — *Germinie Lacerteux* (1888) and *Manette Salomon* (1896). He also composed original pieces, *La Patrie en danger* (1873), with Jules, and *A bas le Progrès* (1893) alone. In the last, disparagement of what is artificial grows into the affectation of satirical paradox, forecasting the spirit of Shaw. A burglar, who has threatened a girl, is disarmed by her humor and forgiven by her father, who, discovering that the intruder's politics coincide with his own, would offer him her hand and assist his escape.

Others adapted the naturalistic de Goncourt novels for the theatre, notably Paul Alexis and Oscar Méténier, who rendered Edmond's *Frères Zemganno* (1890) and Jules and Edmond's *Charles Demailly* (1892); Arthur Byl and Jules Vidal, who rendered Jules and Edmond's

*Sœur Philomène* (1887); and Jean Ajalbert, who rendered Edmond's *La Fille Elisa* (1890).

At first, the de Goncourts exerted little influence except upon Zola (1840–1903). It was he, however, who was destined to become the high priest of naturalism. Zola read, not only the de Goncourts, but de Stendhal, Balzac, and Flaubert, admiring their work and the anatomical criticism of Sainte-Beuve. From Taine he derived the notion that art is a secretion, that vice and virtue are products like vitriol and sugar, and that psychology is dependent upon physiology. In 1866 he sent to the Congrès scientifique a definition of the novel framed in accordance with these views; and he found his ideas reinforced when he studied Claude Bernard's experimental physiology, Letourneau's *Physiologie des passions*, and Lucas' *Traité philosophique et physiologique de l'hérédité naturelle*. Zola explained that his purpose in writing *Thérèse Raquin* was to examine, not characters but temperaments, — persons controlled by their bodies, deficient in will, their remorse but the rebellion of nervous systems strained to the point of breaking. "I have simply made on two living bodies," he declared, "the analysis that surgeons make on corpses."

This novel, when turned into a play and performed at the Renaissance in 1873, left the audience weary, in spite of its sensational story. Thérèse incites her simple-minded lover to aid her in slaying her husband; but when they have drowned their victim, they are tortured in conscience. Although the dumb and paralyzed mother who accuses them only with her eyes proved an effective figure, the tension was too unrelieved, and in vain the manager asked that it be relaxed by a final act in the open.

Minor plays followed — *Les Héritiers Rabourdin* and *Bouton de rose*. Later, with William Busnach, Zola dramatized his *Pot-Bouille* (1883), the study of a disagreeable family. The mother is a matchmaker, the father is poor and sickly. The daughters look for husbands to save them from misery. One, having captured a shop-keeper by a trick, steals from him, then borrows from her father to escape detection, and, being discovered by her husband at the rooms of a lover, hears the former say to the latter, "You have taken her; keep her!" The other sister, in the meantime, has yielded to a dishonorable suitor; and, in the last act, the father expires after upbraiding the mother for ruining the family by her craze for luxury.

In *Renée* (1887), Zola produced an absurd farrago of melodramatic nonsense, involving the deception of the heroine by one man, her platonic union with another who, for money, consents to cloak her fault, her falling in love with the son of this titular husband, the son's falling in love with a fair Swede, though still visiting his stepmother, the husband's unexpected intrusion, pistol in hand, and discovery of his son as his rival, with the heroine's interposition between son and father, and her shooting of herself. Perverse in motive and unreal in situation as any of the plays which the author had condemned, this drama could add nothing to his fame. In 1889, however, the Théâtre-Libre put on Zola's *Madeleine*, a youthful work, written twenty-three years earlier, and serving as the basis for his novel *Madeleine Férat*. Madeleine, married to a physician, finds in his friend a former lover. Husband and wife seek escape in travel, but since the first inn at which they stop awakens recollections that

convince Madeleine of the futility of evading what she thought forever past, she swallows poison.

Among the dramatizations of Zola's novels by others should be mentioned *L'Assommoir* (1879), by Busnach and Gastineau, depicting the decline through drink of a weakling. Coupeau dies, leaving his widow to starve; and the husband of his temptress, the insidious Virginie, sends her out of the world after her victim. Two years later, Busnach dramatized Zola's *Nana*, which like its predecessor proved to be only a glorified melodrama, provoking the critics to remark that he who condemned all tricks of the stage employed them more awkwardly than his rivals. Indeed Zola, who had raged at Alfred de Vigny's *Chatterton* because in it a mere property — a staircase — was made the hero, did not disdain in *Pot-Bouille* to figure a shop interior, which, by its realism, distracted attention from the action. In the same way, in *Le Ventre de Paris* (1887), drawn by Busnach from Zola's novel, a butcher shop delighted the lovers of local color, and elicited Sarcey's protest that it served no purpose and that its superior might be found by walking a block. But Zola retorted in Busnach's defense that the shop with its strings of sausages and its hams in heaps provided a symbolic contrast to the hunger of the hero, an escaped convict, protected from the police by the butcher, his brother.

It is scarcely necessary to mention such dramatizations of Zola's novels as *Au Bonheur des dames* (1896) and *La Terre* (1902), by Charles Hugot and Raoul de Saint-Arroman. Zola's claim to be remembered rests, not upon his contributions to the theatre, but upon his epics of crime and his theories. He was truly impressed by the

woes of society and its need for regeneration. "We are coming to discover," he wrote, "that there is more poetry in the little apartment of a bourgeois than in the empty and moth-eaten palaces of history." In his critical treatise, *Le Naturalisme au théâtre*, he made an eloquent plea for a stage founded upon the analysis of character rather than the arbitrary combination of incidents. As we have seen, however, his own meagre work and that of his disciple, William Busnach, was too often marred by what he deplored in the work of others. He thought himself a naturalist; as a matter of fact he idealized the low, the brutal, the sensational. His style was ponderous and blunt rather than graceful and keen; he professed to be scientific but was often guilty of straining for effect. Above all, he was perverse in ascribing the ill success of his drama to the prejudice of enemies. His plays fell, not because they were overwhelmed from without, but because of their own dead weight.

Among the other writers of realistic fiction, Daudet and de Maupassant cast side glances at the stage. Guy de Maupassant (1850–1893) might have excelled there in the naturalistic way, but he produced only a trifle in verse — *Histoire du vieux temps* (1879) — and two longer dramas in prose. *La Paix du ménage* (1893) satirizes a wedded pair engaged in mutual deceptions. When the wife has retaliated in kind upon her faithless lord, he finds her again fascinating. But she will go abroad with his rival. He may seek consolation where he will. In *Musotte* (1891), drawn by Jacques Normand and de Maupassant from the latter's story, *L'Enfant*, pathos replaces satire. A man of middle age, on the eve of his marriage to a girl, learns that a mistress has borne him a

child and is dying. He comforts her last hour, brings home her babe, and is forgiven by his bride, — a delicate situation handled with sobriety and skill. Several of de Maupassant's tales have been dramatized by others — *Yvette* (1901), by Pierre Berton, *Mademoiselle Fifi* (1896) and *Boule de Suif* (1897), by Oscar Méténier, and *La Petite Roque* (1911), by André de Lorde and Pierre Chaine. The last is a tragedy involving the outrage and murder of a girl by a village mayor, who withstands a judicial examination but breaks down beneath the tortures of conscience.

As for Alphonse Daudet (1840–1897), he is no objective realist, but rather a French Dickens with the temperament of the South. His labors for the stage consist chiefly in running fiction into the mold of drama. Thus, alone or with others — chiefly Adolphe Belot and Léon Hennique — he adapted his own tales and novels for the stage, producing *L'Arlésienne* (1872), *Fromont Jeune et Risler aîné* (1876), *Le Nabob* (1880), *Jack* (1881), *L'Evangéliste* (1885), *Numa Roumestan* (1887), *L'Obstacle* (1891), *Sapho* (1892), and *Petite Paroisse* (1901). At first hand, he composed for the boards *Lise Tavernier* (1872), *Le Char* (1877), *La Lutte pour la vie* (1889), and, with Hennique, *La Menteuse* (1892). He also approved the dramatization by others of such novels as *Tartarin sur les Alpes* and *Les Rois en exil*, the first adapted by de Courcy and Bocage, the last by Paul Delair.

Daudet is at his best in satire or in revealing the fascination and ruin wrought by wicked women. In *Tartarin* and *Numa Roumestan* he laughs at the boastful sons of Provence. Numa, who cannot keep from tricking his wife, is forgiven only because his sister-in-law, feigning

mortal illness, demands that the couple join hands at her bedside. "When I am not talking," says Numa, "I am not thinking." In *Le Nabob*, Daudet provokes mirth at the expense of the *nouveaux riches*, and in *Les Rois en exil* at a potentate, ousted from his kingdom, but enjoying the pleasures of Paris and falling a victim there to schemers.

Of Daudet's plays in more serious vein, *L'Arlésienne*, *Sapho*, and *La Menteuse* are concerned with the baneful influence of sirens upon weak youths, the anti-heroine of the first wreaking destruction, though never seen; that of the second leaving her quarry nonplussed when she turns to his rival now released from prison, where for her sake he has suffered; and that of the third, an adventuress caught in the web of her lies and finding escape only through death self-inflicted.

In *Petite Paroisse* Daudet unfolds the story of a sinful wife forgiven by her lord after she has slain her princely lover. In *La Lutte pour la vie*, by exception, the sinner is the husband, a mean wretch who persecutes his noble duchess into consenting to a divorce that he may marry a little Jewess. Having seduced and caused the death of another woman, he is slain by her vengeful father. Daudet, like Zola, was not averse to dark and cruel themes, and to the resources of the melodramatist. He was too inclined to the conventional and theatric, accordingly, to prove a reformer of the stage, and too prone to regard the theatre as but an accessory of fiction to rank high as a dramatist.

Among those who wrote plays rather than dramatized novels, Henry Becque (1837–1899) stands foremost as a herald of naturalism. He came into his own very slowly. For years he vainly hoped that his realistic experiments

might attract attention. Yet he contemplated no campaign of reform, and nursed no illusions concerning his destiny as an apostle of the new. He merely wrote with care pieces meant to exhibit life, not to argue about it, and struggled to the point of desperation to reproduce exactly what he saw.

Becque's beginnings were not auspicious. At the age of thirty, he furnished the libretto for an opera by Victorin Joncières drawn from Byron. *Sardanaple* (1867) was followed by *L'Enfant prodigue* (1868), a bitter farce in which a rustic father and his son are astonished to find that each has fallen into the snares of the same adventuress in Paris. Becque's gift of ironic characterization became more apparent in *Michel Pauper* (1870), despite its retention of the traditional in plot and style. Hélène, betrayed, and inducing the suicide of her husband, proved a vital figure.

But it was not until the appearance of *L'Enlèvement* (1871) that Becque broke completely with the old and went his own gait. In this play, a wife, to escape her rascally husband, retires to the country, where she is drawn to a neighbor, whose experience of marriage has been as unhappy as her own. When de la Rouvre begs her to secure a divorce and marry him, she refuses. But her husband reappears, insolently asserting his rights, and followed by a mistress, who proves to be de la Rouvre's wife. Thereupon Emma resigns herself to her lover. She is not a creature of passion nor a new woman asserting her freedom; she is merely the victim of her husband's brutality. Nowhere is there any glamour in Becque.

In the brief *La Navette* (1878), the shuttle of the title is Antonia, who weaves among her lovers, forsaking

Alfred for Arthur, Arthur for Armand, and Armand for Alfred, — all three selfish and petty, and the mirth of the spectator being laughterless. Another acrid comedy, *Les honnêtes Femmes* (1880), containing Becque's philosophy of marriage, preceded his best-known drama, *Les Corbeaux* (1882). The "vultures" here referred to are those who, during Vigneron's days of prosperity, have clung to his skirts fawning, yet, at his death, turn to prey upon his widow and children. At the rise of the curtain the parasites arrive to celebrate the betrothal of Blanche Vigneron, but the forced gaiety is checked by the news that Vigneron has expired from apoplexy. His affairs are in confusion. They who had professed friendship become the unscrupulous foes of the family. Blanche, though she will bear Georges a child, is deserted, and loses her mind; the music teacher, who had cajoled another daughter into trusting her talent, now laughs at her hope of giving lessons; the architect, who had thriven on his orders from Vigneron, threatens suit; the solicitor, regretting the fees he must forfeit, hopes to recoup by plotting against Madame. She, poor woman, is the victim, also, of her husband's old partner, Teissier, a rogue ready to profit by the family distress in urging dishonorable proposals upon the third daughter. When Marie spurns him, Teissier is outspoken in admiration of her shrewdness, and offers her marriage. So she consents to her shame, in order to save from disaster those who are dear to her. Without such ironic scenes, the last act of *Les trois Filles de M. Dupont* would have been impossible. Brieux but moralizes Henry Becque.

A number of short pieces, together with *Les Polichinelles* and *La Parisienne*, complete the roll of Becque's

work. Two of the trifles are merely amusing, — *Une Exécution* and *Le Domino à quart;* three are more serious — *Madeleine, Veuve,* and *Le Départ.* The last is devoted to displaying the situation of a shop girl, who rebuffs her master's son when he offers her marriage, only to be thrown out of employment and forced to the streets.

*Les Polichinelles,* left unfinished by Becque, was completed by Henri de Noussanne, and published in 1910. Its irony is directed against the unscrupulous promoter Tavernier, tool of a capitalist and center of a scheming group that has intrigued for government patronage. Since there is small honor among thieves, Tavernier, fearing to be tricked, takes time by the forelock, tricking his accomplices first. He retires from business with pockets well lined, and will pose henceforth as a pattern of virtue.

As for *La Parisienne* (1885), it is Becque at his artistic best. The play avoids all surplusage, its rigorous form comporting with its anti-romantic spirit. The grim humor of the situation proceeds from the heroine's character. Pious and methodical, Clotilde nevertheless engages in an intrigue, but she insists that "it would be terrible for a man to have a mistress lacking in religion." A capital scene at the start presents her in a quarrel with a jealous man whom we suppose to be her husband, until she interjects a warning that the latter is approaching. From the succeeding action, we infer that a husband's despotism is less to be feared than a lover's, and that a wife will tend to order her free love as she would her regular household. Clotilde, having turned for the moment from her Lafont to a stupid sportsman, wearies of him, and yearns for her former *ménage à trois.* Even her

husband prefers Lafont, who is fairly honorable in dishonor, and who, when she is thinking to yield to a rival, warns her to resist, because that is the only conduct worthy of her.

Dispassionate in attitude, even indifferent, Becque regards in the dry light of reason situations that others had portrayed in rosy tints. He renders small souls to perfection. His realm is the world of the commonplace, the drab, the sombre. Although he may use a plot that the conventional dramatist might not have disdained, he subordinates it to the painting of manners and character. He conceals the art with which he develops his expositions and dénouements, concentrating yet softening his transitions, and reducing mechanics to their lowest terms. Molière is his master, though he knows none of that master's gaiety. If in comedy he is neither hilarious nor sentimental, in serious drama he is neither pathetic nor tragic. He keeps an even middle course. Setting life before you, he withdraws, refraining from didacticism as well as from heroics, compelling attention by his veracity, but fatiguing it, too, by his lack of *esprit* and charm. It was Becque who in practice pointed the way to stage naturalism, achieving far more for that cause than did Zola.

It was Becque, also, who best showed the artistic possibilities of that dark and cruel stripe of drama to which has been applied the slang term *comédie rosse*, derived from the Spanish word for horse. But lesser men exaggerated the "*rosserie*" until it came to imply a deliberate display of the vicious, a nonchalant delight in corruption. To this fad for the brutal, cafés like the Chat Noir contributed songs, acted satires, and shadow

pictures, — *les ombres chinoises* of Caran d'Ache. Artistic bohemians of Montmartre threw respect for the old to the winds, rejoicing in the ugly, criminal, or bizarre, and poking fun at all things grave, with a view to enraging the bourgeoisie by daring irreverence.

### Antoine and His Theatre

When André Antoine founded the Théâtre-Libre he sought to satisfy the demand, not only of the bohemians, but also of thoughtful lovers of the drama who desired scope for its untrammeled development. A revolutionary voice from Sweden, that of August Strindberg, had been demanding a free theatre "where we can be shocked by what is horrible, where we can laugh at what is grotesque, where we can see life without shrinking back in terror if what has hitherto lain veiled behind theological and esthetic conceptions is revealed to us." In raucous tones Strindberg challenged the respectable: "Let us have a free theatre where there is room for everything but incompetence, hypocrisy, and stupidity!" Antoine, proposing to supply this want, appeared at a moment when theatrical conditions especially needed reform.

The freedom of the theatres, accorded by the National Assembly in 1791, but withdrawn by Napoleon in 1807, had been reëstablished by a decree issued in January, 1864. As a result, the number of playhouses greatly increased, and actors, instead of being bound to any particular troupe, might pass from one to another easily. Before this, each playhouse had tended to specialize in a single kind of drama and to maintain a permanent company trained after its own traditions. The decree of emancipation resulted in a gradual breaking down of this

system. The subsidized theatres — the Comédie-Française and the Odéon — continued as before, the one giving the well-tried classics in a conventional manner; the other giving, together with the classics, certain novelties of distinction. But the Gymnase, once the home of the comedy of manners, extended hospitality to the *drame;* the Porte-Saint-Martin, once the home of the *drame,* opened its doors to mere spectacles; and the Palais Royal, once the home of the broadest sort of vaudeville, welcomed Sardou. The cost of production having greatly increased, managers became more intent upon profits than art. They relied upon appealing to the curiosity of foreigners or natives from the provinces, and sought to compete with the new vogue of the *café chantant,* advertising their wares by the prestige of one or two star performers, rather than the uniform excellence of a whole company. More and more, the first-night audience degenerated, the cultivated public of an earlier day being replaced by fashionable idlers avid of sensation. Even the press contributed to the decline, since the dramatic *feuilleton* was written more hastily than before and exerted less influence.

It was to counteract such theatrical conditions — described in detail by Gustave Larroumet, in his *Etudes d'histoire et de critique dramatiques* (1892), that André Antoine launched the Théâtre-Libre.

Antoine, who had early come from Limoges to Paris, had spent the better part of sixteen years in various humdrum employments, chiefly with the Gas Company. But he had long been interested in the theatre, and as a member of dramatic clubs had evinced his talent for acting. Finding that convention ruled even his

amateur "Cercle Gaulois," Antoine resolved upon a bold experiment. He would offer, to season subscribers, at occasional performances, in a place free from the censorship, pieces of special interest, — the foreign, the unusual, the new. This plan was put into operation on a stormy night, March 30, 1887, in a little hall, Number 37 Passage de l'Elysée des Beaux Arts, on the heights of Montmartre. Antoine had been seconded in his efforts by Arthur Byl, who had offered for the performance his own piece, *Le Préfet*, already refused by Krauss, director of the "Cercle Gaulois." Moreover, Byl had introduced Antoine to Paul Alexis, who gave him *Mademoiselle Pomme*, adapted from the naturalistic novelist Duranty; and, then, to Jules Vidal, who gave him *La Cocarde*, and secured from Léon Hennique the latter's *Jacques Damour*, rejected by Porel at the Odéon. Thus equipped with four plays, each of one act, Antoine tempted fortune. But fortune as yet was coy. The actor who spoke the prologue forgot his lines, and there were hitches throughout; only Hennique's *Jacques Damour*, adapted from Zola, saved the performance from failure.

Nothing daunted, Antoine returned to his muttons two months later with *La Nuit Bergamasque*, a comedy in three acts by Emile Bergerat, and *En Famille*, a slice of life in one act by Oscar Méténier. On this occasion, Sarcey, Daudet, and Zola attended and approved the venture.

During the fall, winter, and spring of the season 1887–1888, Antoine gave seven performances, moving after the first to the Théâtre Montparnasse, Number 31 Rue de la Gaîté, and there established on a firm basis his

scheme of subscriptions. Then came his reign of glory, — five seasons of eight bills each at the Théâtre des Menus-Plaisirs, Number 14 Boulevard de Strasbourg. By 1893, however, the novelty had worn off, the effect of Antoine's reform had been felt in the regular houses, and the Théâtre-Libre declined through two seasons more with reduced performances, and closed its doors in April, 1896, under the direction of Larochelle. In all, it had given, in its sixty-two bills, one hundred and twenty-four pieces by one hundred and fourteen authors, sixty-nine of whom were novices. It had first introduced to the French such foreign playwrights as Tolstoy, Ibsen, Hauptmann, Strindberg, Björnson, Heijermans, and Turgenev. It had offered among its novelties *Ghosts* and *The Wild Duck*, *The Weavers*, *Hannele*, *Mlle Julie*, *Une Faillite*, *Le Pain d'autrui*, and Verga's *Cavalleria rusticana*, translated by Paul Solanges. It had presented dramatizations of several novels of the de Goncourts and several tales of Zola, as well as adaptations like *Le Cœur révélateur* (1889), drawn by Ernest Laumann from Baudelaire's version of Poe's "Telltale Heart," and of *Père Goriot* (1891), drawn by Adolphe Tabarant from Balzac.

In the first two or three seasons, moreover, the Théâtre-Libre had shown hospitality to verse, admitting one-act pieces like *Les Bouchers* (1888), by Fernand Icres; *L'Amante du Christ* (1888), by Rodolphe Darzens; *L'Ancien* (1889), by Léon Cladel; and *Au Temps de la ballade* (1889), by Georges Bois; together with longer works like *Le Père Lebonnard* (1889), by Jean Aicard, and *La Reine Fiammette* (1889), in six acts, by Catulle Mendès. Above all, it had encouraged to further efforts several writers destined ere long to win a secure place in the

regular theatres, — notably Brieux and de Curel, Porto-Riche, Lavedan, Fabre, Guinon, Wolff, and such minor worthies as Jullien, Céard, Ancey, Ginisty, Salandri, Hennique, Courteline, Coolus, Picard, and Guiches.

As a reformer, Antoine did the French drama good service. He advocated the simplification of theatrical technic, — the minimizing of intrigue, the curtailing of preparations, the omission of tirades, and the suppression of comments by a *raisonneur*. He objected to the stressing of a thesis, and equally to the inclusion of the stock personage meant to awaken tenderness in the spectators. In his stage settings, he strove for greater naturalness, relying upon the assistance of Henri Rivière, who had invented the Théâtre d'Ombres Chatnoiresques. In acting, he insisted upon a similar return to nature, the avoidance of bombast, the minimizing of tricks of the trade, a revolt against the observance of tradition in the performance of each rôle, long favored by the Conservatoire. Thus, he allowed his players to turn their backs upon the audience, and made less of their oratorical enunciation of phrases than of their rendering dominant traits of character through the mastery of histrionic detail. He was himself a character-actor of marked ability, presenting each part with a firmness and subtlety rarely rivaled. First of the French managers, he perceived the possibility of making mobs on the stage really lifelike. Having, in 1888, witnessed a performance of Shakespeare's *Julius Caesar*, given by the Saxe-Meiningen players at Brussels, he wrote to Sarcey that never before had he felt so fully the sensation of the multitude, not even in Sardou's *La Haine* and *Théodora*. Thenceforth he strove, in presenting such pieces as *The Weavers*, to

train each supernumerary in a mob to act independently and not merely as one in a decorative chorus. In short, Antoine broke with entrenched custom in the commercialized and subsidized theatre and set the drama new tasks.

### Tragic Naturalists

The most distinguished contributors to the Free Theatre will receive separate mention elsewhere, as they eventually outgrew the cradle in which they were rocked; but the lesser men associated with Antoine may be considered at this point, since their work best reveals the characteristics of the school. Let us glance first at the minor makers of tragedy. These include Méténier, Icres, Villiers de l'Isle-Adam, de Gramont, Rosny, Céard, Rzewuski, and Hennique. The fashion for plays brief, intense, shocking, was set by Oscar Méténier. The Grand Guignol had offered Parisians thirsting for sensation poignant pieces, given one after another of an evening. To these would come late revelers, folk who kept no certain hours, but who craved the sting of novelty, a few keen moments of excitement to be as promptly forgotten. In their mood, the spectators of such little dramas resembled idlers in the street suddenly excited by an accident, crowding round to survey the victims, more curious than sympathetic. Such plays constitute what has been called theatrical "*faits divers*," employing the title under which French newspapers are wont to group chronicles of miscellaneous happenings of too slight importance to be accorded separate treatment. Sharpness of impression, induced by brevity and brutality, insignificance in the persons concerned, a focussing of attention upon facts rather than

causes, — these are some of the qualities of *"faits divers"* as represented on the stage.

Oscar Méténier (1859– ), in a variety of dramas, exemplifies this procedure. Thus, in *Lui* (1898), when a girl of the streets has brought home a chance acquaintance, she is horrified to note that the jewels he turns from his pockets are those of a demi-mondaine just murdered. She contrives to send word to the police that the quarry they seek is with her, and then awaits their coming, confronting the criminal with a smile. In *La Casserole* (1889), a girl in league with the police has caused her lover's arrest after he has bidden her to go with other men. But his friend, in revenge, slays the girl, and then confesses the crime, merely that he may be sent to prison and there meet once more his dear comrade. The mingling of violence and tenderness, of immorality and a crude devotion, is noteworthy here. Both plays are like preliminary studies for the terrible final scene in Wedekind's *Box of Pandora*. Technically, too, they resemble the sensational short story. It is no mere coincidence, therefore, that Méténier should have dramatized de Maupassant's tales, — *Mademoiselle Fifi* (1896) and *Boule de Suif* (1897), or that he should have collaborated with Paul Alexis in turning the de Goncourts' *Charles Demailly* into a play (1892), and with Dubut de Laforest in adapting for the boards (1892) the latter's novel, *La Bonne à tout faire*. Here the maid of all work resembles Hauptmann's Hanne Schäl, though far more corrupt. She becomes the mistress, not only of her employer, but also of his son and his friend, and even of the lover of his wife, finally destroying the whole family. Equally bristling with *rosserie* are Méténier's *Rabelais*

(1893), another drama written with Laforest, *Casque d'or* (1902), composed with D. Fabrice, and *Très Russe* (1893), with J. Lorrain, — to say nothing of original pieces early and late, from *En Famille* (1887), already mentioned, and *Le Gorille* (1891), to *La Confrontation* (1892) and *La Revanche de Dupont d'Anguille* (1899).

The drama of terror affected by Méténier was cultivated also by Fernand Icres in *Les Bouchers* (1888) and by Villiers de l'Isle Adam in *L'Evasion* (1887). The latter shows an escaped convict preparing to slay and rob a bridal pair, after having killed an old servant and hidden her body beneath their bed. As a cannon shot announces that the authorities have discovered the criminal's flight, the soft-hearted couple remark that they would never hand over to pursuers a fugitive from justice. Thereupon the better nature of this Jean Valjean asserts itself, and he spares them, and surrenders to gendarmes. More thrilling was Adam's *Elën* (1895), a story of sanguinary jealousy, involving a death by poison and a torchlight burial, and Icres' *Les Bouchers* with its rendering in verse of a low-life tragedy. One whose sister has been violated by a butcher retaliates in kind, inducing the seduction of the butcher's wife by a rascal, and himself taking the rascal's place at her side one night. Then, when the butcher, learning of his shame, would slay the avenger, the latter murders him, after forcing him to gaze upon his wife in the arms of her paramour.

Another who contributed tragic plays to the Théâtre-Libre was Louis de Gramont. *Simone* (1892) expresses his conviction that in marriage physiological rather than mental adaptations are essential. Hence the melancholy fate of the heroine, dissatisfied with her middle-aged mate

and infatuated with the husband of another. Discarded by this lover after a week of stolen bliss, she takes morphine. More powerful was de Gramont's *Rolande* (1888), setting forth the judgment executed by a daughter upon her evil father. Montmorin is a heartless wretch, who, even as his wife is dying, flirts with her maid, and presently courts another. Rolande, to whom her mother has left as a last charge the honor of the house, drives out the interlopers, and, finding that even worse disgrace threatens from another quarter, forces Montmorin to take his life.

Equally strong fare was provided for jaded appetites by the brothers Boëx, dramatizing (1891), under the pseudonym J. H. Rosny, their first novel, *Nell Horn*, a play of ragged naturalism which anticipates in some respects Edward Sheldon's *Salvation Nell*. The Rosny heroine, daughter of a drunken detective, seeks refuge with the Salvation Army, but is driven from its ranks by the captain's conduct. Abandoned by another lover, she is forced to accept the protection of an ancient reprobate in order to support her consumptive child.

As analogues to these cheerful glimpses of low life, the Théâtre-Libre afforded spectacles of gloom in higher quarters, terror continuing to be the dramatists' chief instrument. Thus, Maurice Barrès, in *Une Journée parlementaire* (1894), exhibits the mental agony of a deputy whose hopes of entering the ministry are jeopardized by his having sold his vote. He has married the divorced wife of a friend, and the latter, out of jealousy, exposes and drives him to suicide. It is significant that Barrès should skimp here social satire and character portrayal in order to sound the crescendo of a single emotion. "I

have shown," he writes, "what intensity fear can attain in the space of eighteen hours."

Loftier in tone but similar in quality are *Le Comte Witold* (1889), *L'Impératrice Faustine* (1891), and *Le Justicier* (1892), by Balzac's grandnephew, Stanislas Rzewuski. These plays in French, like the author's pieces in Russian, are stories of inordinate passion leading to death. Count Witold forsakes his Russian estate to follow an actress to Paris, but returns after ten years, impoverished. His wife forgives, yet continues jealous, and not until he has taken his life can she feel that again he is truly hers. In *Le Justicier*, a son, resenting his father's rivalry in love, shoots the adventuress who has responded to the attentions of both. He escapes, but only to learn that through legal error his father has been exiled for the deed to Siberia. Henceforth, to care for the daughter of the dead adventuress becomes André's task. But a journalist who loves this daughter, and resents André's meddling, slays him in a duel.

Although neither this crude and verbose drama nor that most notorious example of *tragédie rosse*, the *Ubu roi* (1896) of Alfred Jarry, was produced by Antoine, both were recognized as offshoots of the Théâtre-Libre. *Ubu roi*, in particular, was regarded by critics as a monstrous birth of naturalism, conceived in a mental debauch. Ubu is the human beast unchained. A former ruler of Aragon, reduced to the condition of a mercenary, he is fired by his wife's ambition to slay his master, the King of Poland. With wild mirth, this Rabelaisian Macbeth commits gross atrocities. Jarry, who was hailed by his friends as the most original dramatic genius, and by his foes as the corrupter of a generation, excused his licentious

eccentricities on the ground that they were symbolic. Like other revolutionary bohemians of Montmartre, he was happy only when lashing the bourgeoisie into angry protest. Even his scenery was designed to startle, with its trees, houses, and human figures as geometrical as the properties of a Noah's Ark. It is in Jarry's work that the tendency toward *muflisme* and outrageous extravagance culminated. *Ubu roi* descends from the Grand Guignol and from André de Lorde's Théâtre d'Epouvante. Hilarity and insanity are the two poles between which the providers of such spectacles oscillate.

Consciously to mingle the grotesque and the tragic was the aim of Paul Margueritte, who acted on the boards of the Théâtre-Libre a curious piece of his own composition, *Pierrot assassin de sa femme* (1888), in which Pierrot, incensed at his betrayal by Columbine, slays her by tickling the soles of her feet, and then, returning from her funeral, suffers qualms of conscience so intense that, driven to act out the parts of both victim and assassin, he finally sets fire to his bed and dies.

A much milder sort of tragedy was provided in the second season of the Théâtre-Libre by *La Pelote* (1888) of Paul Bonnetain and Lucien Descaves, across which falls the shadow of Becque. Here we watch the futile struggles of a widower caught in the clutches of his housekeeper, a tyrant who hangs her family about his neck, leads him to disinherit his niece, and then sees him die without lifting a finger to comfort his last hours.

Léon Hennique (1852– ), a native of Guadeloupe, tried his hand at various styles from pantomime to comedy, and from melodrama to chronicle play. It was his *Jacques Damour* (1887), from a *nouvelle* by Zola, which

alone satisfied at the *première* of the Théâtre-Libre; and it was his *Esther Brandès*, in the autumn of that year, which accorded to Antoine an opportunity to interpret with rare skill the rôle of one imperiled by heart disease and likely to die from the least excitement. Hennique's pantomimes, *Pierrot sceptique*, *La Rédemption de Pierrot*, and *Le Songe d'une nuit d'hiver*, and his comedy, *L'Empereur d'Assoucy* (1879), antedate his Théâtre-Libre days. His melodramas, *La Menteuse* (1892) and *Petite Paroisse* (1901), written with Daudet, were performed elsewhere, as were his *Amour* (1890), and *L'Argent d'autrui* (1894). Of his chronicle plays the first and best was given by Antoine. This was *La Mort du duc d'Enghien* (1888), concerned with Napoleon's murder of the young duke, yet excluding from the stage most of the *scènes à faire*, as well as Napoleon himself, and failing in its succession of tableaux to develop motives.

### Tragi-Comic and Comic Naturalists

Between downright tragedy and ironic comedy there appeared in the Théâtre-Libre certain plays, unimpassioned, gray in tone, pessimistic. Such are *La Prose* (1888), *La Rançon* (1891), and *Le Grappin* (1892), by Gaston Salandri (1860– ). In the first, a girl, objecting to the suitor proposed by her parents, turns to her father's clerk, but, having passed a night with his family, perceives that among such people she could never be happy. Since life is only prose, she will accept the choice of her parents. In *La Rançon*, a girl, to escape from her stepmother, marries the clerk who adores her, but being quickly wearied, accepts the invitation of a rich old admirer to visit his rooms, — to inspect his pictures. More cynical

still is *Le Grappin*, with its hero who weds a mistress at his mother's behest only to learn that the child he would thus legitimatize is that of another. When he threatens divorce, his wife resists because to achieve the respectability of marriage has been her aim. So the husband finds himself caught in the grappling irons, — a situation forecasting that more fully detailed by Hervieu in *Les Tenailles*.

Henry Céard (1851– ), who did what he could to accord publicity through the press to the work of the Théâtre-Libre, adapted for the boards the de Goncourts' *Renée Mauperin* and Zola's *Capitaine Burle*, giving to the latter the title *Tout pour l'Honneur* (1887). Of his original pieces, *La Pêche* (1890) is brief and ironic, and *Les Résignés* (1889) is longer and more drab. It chronicles the fate of a poor orphan girl wooed by three suitors, the least loved being the most affluent, a seller of scandalous books, who, on the eve of marrying her, fails in business and disappears. The second suitor deserts after courting her merely to gain experience for his writing. The third, a victim of poverty, is already encumbered with a mistress. Yet it is to him that Henriette gives her hand when, after an illness, he reappears as but the shadow of his former self.

More pronounced is the irony of Emile Fabre's *L'Argent* (1895), depicting a quarrel over the property of an invalid. When Reynard, who has suffered a stroke, makes a will leaving half of his fortune to his wife, his two children and his son-in-law reveal to him her secret past in order to increase their share at her expense.

Brighter in texture is Albert Guinon's *Seul* (1892), which sketches a bourgeois family, its central figure a

husband grieved to learn that his wife, three decades earlier, has committed a fault, and that his Geneviève is the daughter of another. Although Madame Ledoux has proved considerate of her husband, he will hand back the dowry that she brought him and send her to Geneviève, now married. Madame obeys, but Ledoux, left alone, falls into the clutches of a tyrannical servant and her husband, by whom he is kept a virtual prisoner. After suffering from gout and neglect, he is delighted to be rescued by his wife and her daughter. He will be made happier still by the presence of the reformed lover of Madame, an old crony who can amuse the invalid at cards. Echoes of Ibsen's *Wild Duck* and of Björnson's *Love and Geography* may be noted in this drama, which provides a pleasing contrast to *La Pelote* of Bonnetain and Descaves.

Comedy at the Théâtre-Libre was best represented in four plays by Ancey, three by Jullien, three by Wolff, two by Bourgeois, two by Courteline, one by Coolus, and one by Porto-Riche. The last is *La Chance de Françoise* (1888), a delicate bit of dialogue between husband and wife. Marcel, a temperamental artist, suffers at the approach of middle age, and reflects upon his liberty lost through marriage. He is tempted to return to a former love, the wife of a friend. But his adorable Françoise disarms him. "Just as I'm about to take the fatal leap," he says, "I fail; the luck of Françoise, you see!" As a matter of fact, Marcel is left to his own devices by the wise though jealous Françoise, who, when he assures her that she is his happiness and not a mere pastime, retorts, "It is easier to do without happiness than pleasure." She is ready to forgive his infidelities,

claiming no rights, asking only tenderness. But she believes in her luck and in her power to hold by seeming not to hold him. She prevails upon his friend to forego a duel with him, and rejoices when that friend's wife, disdaining Marcel, walks off with another. Lovelace is growing old. With its nonchalant asides, overheard speeches, and too nicely timed entrances and exits, this plotless act is unconventionally conventional. Porto-Riche wished to show his disdain for the technic of the drama as compared with its essence. His interest lay, not in intrigue, but in the delicate shadings of mood revealed through conversation.

Romain Coolus opened his career as playwright by providing Antoine with a brief comedy, *Le Ménage Brésile* (1893), brightly cynical in its picture of a husband deliberating as to his proper course while awaiting the coming of his wife, who has stayed out all night with a lover. Shall he slay her, or challenge her companion to a duel? We are prepared for tragic action, and yet, when the erring lady reappears, M. Brésile merely thanks her for returning before the gossiping servants are about, and then, like a well-trained husband, takes the children for a stroll.

Similar jaunty cynicism marks Georges Courteline's Théâtre-Libre successes, — *Lidoire* (1891) and *Boubouroche* (1893). In the latter, a jolly fellow, adored by his cronies of the café, is deceived by the little minx whom he has left at home. On being told that she is there entertaining a rival, Boubouroche seeks her out in a rage. Despite her denials, he notes a light shining from behind the door of a closet prepared for his own retirement in case of need. Finding a man within, he bids Adèle ex-

plain. But her indignation is so well feigned that Boubouroche begs her pardon, admitting that the affairs of others are no concern of his, and proceeding to berate the tale-bearer, an old man who lives opposite. In other words, for Courteline's gullible hero, as for Doctor Relling in *The Wild Duck*, life is made tolerable by its illusions.

To the Théâtre-Libre, Eugène Bourgeois contributed, in *Le Pendu* (1891) and *Mariage d'argent* (1893), excellent exemplars of the *comédie rosse*. The first is especially piquant in humor. An old miser, rebuffed by a farm girl, hangs himself in his barn. Thither come his son and the girl to make love. Aghast at the sight of the supposed corpse, they cut it down, and Jean hastens out to look for his father's sack of money. But the miser, reviving, attempts to embrace the frightened Marcotte, only to be interrupted by the sight of Jean, carrying the treasure. In wrath the miser chases off his son, but, his effort proving too much, falls in a faint. Thereupon Jean slips back, and, assisted by Marcotte, hangs up the old man once more with filial devotion. This piece, in incident and ironic spirit, forecasts Synge's *In the Shadow of the Glen* and *The Playboy of the Western World*.

The *rosserie* in Pierre Wolff's *Jacques Bouchard* (1890), *Leurs Filles* (1891), and *Les Maris de leurs filles* (1892), written for the Théâtre-Libre, is melancholy rather than hilarious. *Leurs Filles* analyzes the emotions of a *cocotte*, desirous that her daughter may remain innocent, yet finding her eloping from a convent with one who proves to be the mother's former admirer. In the complementary piece, — *Les Maris de leurs filles*, the daughter of another wayward mother is married for the dowry bestowed by that lady, a café singer, grown questionably affluent.

But the husband so procured proves a rascal, since only the worthless will wed the children of the worthless.

Of the Théâtre-Libre comedies of Jean Jullien (1854– ), *Le Maître* (1890) is a rough peasant play cut from the same cloth as *Le Pendu* of Bourgeois. As for *La Sérénade* (1887) and *L'Echéance* (1889), they are silhouette studies of marital infidelity. The last introduces a husband in financial distress saved from suicide by a large sum donated to his wife by a friend. At first he is gratified; then he suspects the motives of the friend; and presently he allows his scruples to be put to sleep. In *La Sérénade*, the wife of an elderly jeweller falls enamored of her son's tutor, who in turn intrigues with her daughter of eighteen. Geneviève is the ingénue brought up to date, no longer innocent, nor even attempting to conceal her slip from virtue. Her father, discovering his double shame, thinks of slaying the youth, but refrains when Geneviève cries, "Don't kill him, Papa, — think of my child!" As for Madame, she accepts Maxime's explanation that it is really she whom he has loved in her daughter. "I adored two women in one," says the plausible Maxime. "Sometimes she was you; sometimes you were she, — you were both one! She was to me the perfume of the flower; you were the fruit!" Satisfied by this philosophy, Madame is reconciled to Maxime's marriage with her Geneviève. They will all live happily together, and, as luncheon is served, she whispers to Maxime coquettishly, "Sit by me, — son-in-law." No summary of plot can afford an adequate notion of the sly malice of this drama.

Much broader in humor is *Le Maître*, wherein Jullien, like Bourgeois, anticipates the comedies of Synge. While a curmudgeon farmer lies sick unto death in his cottage,

his wife and his son, long cowed by him, rejoice in their new freedom by refusing to send for a physician. But a vagabond, happening along, is invited in by the invalid, who thinks thus to benefit his soul. When the fellow succeeds in curing the peasant, the latter, out of gratitude, would reward his preserver with the hand of his daughter. The girl is not averse, but her mother and brother proceed to turn the old man against his benefactor, accusing him of inducing the death of a favorite cow. So the tramp is driven forth, yet not alone, for Françoise will share his wanderings.

Jullien was not only a dispenser of comedies for the Théâtre-Libre; he was also, next to Antoine, its chief theorist. He published a volume of plays under the title *Le Théâtre vivant*, and in the preface to *L'Echéance* formulated his doctrine. The dramatist's aim should be to provide a living image of reality, to transfer to the stage by art "*une tranche de vie*." The dramatist's subject-matter should be the common and the contemporary. His technic should be simple. Since life is full of surprises, he may dispense with expositions; since marriage and death do not terminate every series of actions, he may dispense, too, with set dénouements. Let him begin and stop at points inconclusive if he would stimulate to reflection. As for characters, the sympathetic hero, spouting aphorisms to the gallery, should be eliminated. The dialogue should be terse, unaffected, alert. In scenery, suggestive curtains should be used if properties in the round are lacking. Footlights are an abomination because unnatural. In acting, pantomime is more effective than speech, and the players should think of presenting, not a rôle, but a character. Of his

own efforts for the stage, Jullien remarked, "I have tried to represent the life of the soul in an actual incident synthesized with all possible concision."

Even more of a master of irony than Jullien was Georges Ancey (Georges de Curnieu, 1860– ), who wrote for the Théâtre-Libre *M. Lamblin* (1888), *L'Ecole des veufs* (1889), *Les Inséparables* (1889), and *La Dupe* (1891). In the first, he depicts a *ménage à trois*, with the methodical M. Lamblin arranging, upon the approval of his wife and his mother-in-law, that the other lady shall call only on Mondays, Wednesdays, and Fridays. In *L'Ecole des veufs* the situation is expanded. M. Mirelet is quickly consoled for the death of his wife by a certain Marguerite, but finds a rival in his son. Against the latter he bids for Marguerite's affections with the jewels of the dead wife, yet presently compromises by agreeing that, if Marguerite remain with him four days a week, she may go to Henri the other three. "Swear to me that during those three days you will not deceive me with any one except Henri," begs Mirelet. "But you know," she retorts, "that I never keep my word." The widower laughs. "Oh, what matter? Swear! It pleases me just the same!" Jules Lemaître objected to this play, less on account of its immorality, than because of its improbability. "These people do not even pretend to be virtuous," he complained, "and that is improbable." But the society that Ancey satirized was precisely that which had rejected all pretenses.

In *Les Inséparables*, Ancey's cynicism is directed at a friendship that cannot be broken by rivalry. The passive Gaston leans upon the companionship of his assertive friend Paul, yet is rightly jealous of the latter's attentions

to his betrothed. As for Paul, he would marry Juliette in Gaston's stead were it not for his poverty. Gaston may wed her, but he will make a third in their warm little nest.

Ancey's best piece is *La Dupe*, a mordant satire in five acts directed against marriage for money. A girl, accepting her mother's advice, weds a mean fellow, who renders her miserable. He spends her dowry on a mistress and draws upon her mother's fortune to cover an embezzlement. Then, when Adèle has divorced him, he sneaks back to sponge on her petty allowance and to keep her his slave by suggesting that she may meet him later by stealth. At first, she has accepted Albert merely because her stingy mother wished to move to a smaller apartment. But, learning to love him, she is ready to forgive his dishonesty, to tolerate his talking to her of the other woman, to endure her mother's taunts concerning him, and at last to listen in patience to the insults that he heaps upon her before knocking her down in a scene of intolerable *rosserie*. Ancey's grim pessimism embitters every turn of this drama. His affected carelessness of technic may be seen in the awkward monologues and an undue foreshortening of time when the husband, off the scene for only eight minutes of continuous action, is assumed to have been absent an hour.

Of Ancey's other plays — *Grand'mère* (1890), *L'Avenir* (1899), and *Ces Messieurs* (1905) — little need be said. They were not produced at the Théâtre-Libre, nor did they add to his reputation. The last alone is of interest as an anti-clerical manifesto. It exhibits the relations between a priest and an impressionable widow, who seeks his consolation in her grief. Hysterical and morbid,

she worships him at first as a minister of religion, but ere long as a man, yielding him her fortune for the erection of an orphanage, and securing his promotion, only to suffer at his consequent withdrawal from her side. The faults of the Abbé Thibault, charged by a fellow ecclesiastic with debauchery, are condoned by his bishop, who remarks that such things may easily be, since priests are only human. But the play is so obviously a distortion of actuality to satisfy the author's animus against the Church that it suffers as art, and sinks in comparison with Ancey's comedies of sardonic humor.

Not all the plays of the Théâtre-Libre were so deeply tinctured with pessimism. Now and again a brighter piece appeared, suggesting sentimental rather than cynical resignation as a duty. Thus, in *Dans le Rêve* (1891), by Louis Mullem, an ambitious youth, who dreams that he has written a successful play, fancies, too, that his mother has died. When he awakens to find himself a mere nobody, he is consoled by the thought that at least his mother still lives. In *Cœurs simples* (1891), by Sutter-Laumann, an Enoch Arden returns after long voyaging to learn that his wife is remarried and has added a child to the two he had given her. His resentment passes as he reflects that it is better to find in the house one child the more instead of one the less.

### Naturalists in Decline

The Théâtre-Libre, having done its work, slackened effort, and while Antoine went on tour with a company, Larochelle tried to satisfy subscribers by three performances given in February, May, and June of 1895, and five performances given from that October to April, 1896.

Fabre's *L'Argent* and Paul Adam and André Picard's *Le Cuivre* were the only successes of these two seasons. Other theatres were now emulating Antoine's example, welcoming his pupils as playwrights and actors. The Odéon proved hospitable to the genre fostered by Antoine; Lavedan and Becque were heard in the Théâtre-Français; the revolutionary Cercle des Escholiers, established by Georges Bourdon, had given its first performance on the very night of Antoine's *première* and offered the same sort of fare; Albert Carré, at the Vaudeville, in 1891, provided Thursday matinées for those interested in the new drama; Paul Fort established Le Théâtre d'Art which catered to the symbolists, as did Le Théâtre de l'Œuvre of Lugné-Poë, where foreign dramas were the vogue. There were such minor experiments, also, as the Théâtre des Lettres, Jacques Rouché's Théâtre des Arts, and Max Maurey's Grand Guignol, devoted to brief plays of terror.

So far as naturalism was concerned, it had begun to lose its power of appeal. "Naturalists," says Professor Brander Matthews, "are artists who refuse to paint your portrait unless you are pitted by the smallpox." At first, such fidelity to fact may pique one's interest; ere long it offends. Moreover, as Dumas *fils* had pointed out, a Frenchman may be a pessimist at home, but two thousand Frenchmen assembled in a theatre are optimists who demand poetic justice. The inconclusive pessimism of the naturalists could not hold attention permanently. The assumption, too, that the ordering of experience by the imagination could be dispensed with in art was disproved by the results. Reality is well enough, but it must be arranged. Plays without beginning or end,

plays of mere talk poured out between the chance comings and goings of folk who drift, plays in which the characters act only as they are acted upon by heredity and environment, — such may answer for a novelty, but they cannot hope to rival in permanent appeal dramas whose volitional heroes are engaged in a struggle with one another, or with social institutions, or with Fate.

Even the naturalists outgrew naturalism. Among the foreigners, Strindberg and Hauptmann turned to romance now and again in order to express a mood as authentic as the mood of despair that had found voice in their earlier works. In France, those who had been content with carving out slices of life for Antoine began to select and combine more artfully with a view either to entertainment or to expounding ideas. As for the dramatists of Antoine's circle, they largely departed from their first manner, developing each for himself a specialty, and escaping as a rule from the confinement of a narrow naturalism. Thus Hennique, who had produced three pieces for the Théâtre-Libre, carried elsewhere his talents for creating the chronicle play, and in *Deux Patries* (1895) and *Jarnac* (1909) sought to repeat his success earned with *La Mort du duc d'Enghien*. Although based upon the career of Bernadotte, *Deux Patries* is only semi-historical. As for *Jarnac*, written with J. Gravier, it reflects the later reign of François I, and the rivalry between Anne d'Etampes and Diane de Poitiers. Jarnac, beloved by Anne, is calumniated by Diane, and, to escape the wrath of the king, must marry Anne's sister. Although the play paints vividly the manners of a corrupt court, it is over-replete with detail. Hennique, here as elsewhere, evinced skill in suggesting quick action and a

picturesque *mise-en-scène;* but he lacked the art to unify plot and round out character.

Jullien and Ancey veered away on a different tack, Ancey, in *Ces Messieurs,* assailing priestly power over private lives; and Jullien attempting peasant tragedy in *La Mer* and polite comedy in *Les Plumes du geai,* or growing didactic in the manner of Brieux, as in *La Poigne* and *L'Ecolière,* or philosophic in the manner of de Curel, as in *L'Oasis.*

Breton fishermen are the characters employed in Jullien's *La Mer* (1891). A girl, ravished by a village Don Juan, becomes an outcast, yet is accepted in marriage by her former lover returned from sea. Gallant Yves refrains from slaying the villain at the intercession of his sister, now the rascal's wife. Then, improbably, the two couples set up housekeeping together. Quarrels ensue, and finally Yves disappears from a boat in which he has embarked with his brother-in-law. The final scene, excellent as pantomime, shows Jeanne-Marie kneeling at a wayside cross praying for her lost husband, and the wicked François, suddenly smitten in conscience, restrained from confessing by the hand of his wife laid upon his lips. This piece inspired Emile Pouvillon's peasant tragedy of the next year, *Les Antibel,* in which a widower remarries but suffers from a sense of disloyalty to the dead, and finds a rival in his son. The latter, bidding a last farewell to his young stepmother, is intercepted by his father, and falls to death from a cliff.

Although Jullien's later plays attained no vogue, they reveal a laudable desire to experiment in various directions. Thus, in *Les Plumes du geai* (1906), he combined fantasy and realism, supposing a banker so much in love

with the niece of an employee that he enters the family disguised as a workman. In *La Poigne* (1902), Jullien pays his respects to politics after the manner of Brieux and Fabre, showing the rise of a provincial lawyer who becomes prefect of Paris. The new official, taking his task seriously, opposes his son's marriage to the daughter of one distrusted by the government, induces his wife's death from worry, precipitates a revolt by arresting socialist leaders, and then, lacking the heart to quell the mob by violence, resigns his troublesome office. On a smaller canvas, in *L'Ecolière* (1901) he paints the woes of a schoolmistress whose idealism cannot endure the petty frictions of village life. The pharmacist, rebuffed in his attempts to take advantage of her, seeks revenge, and causes her fiancé to cast her adrift. Disillusioned, she returns to Paris, glad to accept even manual labor.

Echoes of the *Blanchette* of Brieux may be noted here, and those of de Curel's more imaginative pieces may be heard in Jullien's *L'Oasis* (1905), with its ideal republic reared by Soudanese in a remote oasis of the desert, where a Mohammedan soldier, turned philosopher, takes to wife a French nun whose life he has saved. Dreaming of rearing a noble race for the future, they are happy until their Utopia is assailed by French soldiers egged on by an avaricious Jew who would foment strife that he may create a sale for munitions. The Mohammedan, now a pacifist, must fight to protect his own against those who profess it to be their duty to rescue from captivity a nun. When the civilization of the oasis is destroyed, he and his wife and child flee to the desert, still believing that the reign of reason will succeed the reign of force, and hoping to begin elsewhere the work of redemption which

they have just seen undone. Despite its unrealities of plot and character, this piece affords a welcome departure from the long confinement of French playwrights to the theme of love.

If writers for the Théâtre-Libre so far diverged from it, what shall be said of Antoine, its founder? In the autumn of 1897, he was summoned to join with Paul Ginisty in directing the Odéon; but, withdrawing after seventeen days, he took over the Théâtre des Menus-Plaisirs, rechristened it the Théâtre Antoine, and proceeded for some seasons to tickle the public taste with pieces less extravagant than those that had first brought him fame. True, he reserved certain occasions for the production of novelties. Yet his radicalism was now so tamed or generally accepted that these *soirées d'avant garde* were laughed at by the critic Duquesnil as *soirées d'arrière garde*. In 1906, Antoine again undertook, upon better conditions, the direction of the Odéon. After eight years he resigned in the spring of 1914, impoverished and lamenting that "his dream of a prosperous art theatre" was dreamt out. A year earlier, however, his latest disciple, Jacques Copeau, had established the Théâtre du Vieux Colombier. Copeau's successes in Paris and New York have been achieved outside the realm of the naturalistic and sensational. Naturalism, indeed, is a thing of the past, a literary movement that has long ceased to move.

## CHAPTER IV

### LAUREATES OF LOVE

### Porto-Riche

Among the chief laureates of love in the contemporary French theatre, Porto-Riche is the eldest and the least fecund, a refined amateur producing but rarely and to suit his own pleasure. Of Italian descent, though a native of Bordeaux, Georges de Porto-Riche (1849– ) early traveled in the south, and then, settling in Paris, published verses and composed poetic plays in the romantic tradition. During the 'seventies, four such pieces came from his pen: *Le Vertige* (1873), *Un Drame sous Philippe II* (1875), *Les deux Fautes* (1879), and *Vanina* (1879). In the preface to his collection of poems, *Bonheur manqué* (1889), he announced his break with the romantic ideal and his conversion from interest in outer action to a study of the heart. Though his scene was exotic, his attention focussed on the analysis of a self-centered, skeptical soul vainly thirsting for satisfaction in love. It was not, however, until *La Chance de Françoise*, written in 1883 and produced by Antoine in 1888 at the Théâtre-Libre, that Porto-Riche made evident his skill in revealing the play of character upon character under contemporary conditions. The piece, already described, is only a sketch of the interactions of two persons, the charming Françoise and her light-o'-love husband, for whose sake she is ready

to sacrifice the happiness that one more loyal might have afforded her. Although *L'Infidèle* (1890) looked to the seventeenth century for its period, and to Venice for its scene, the personages were modern in their moods and mental processes. In a plot that might have served de Musset, Porto-Riche presents as hero a secretary of the Doge in love with the fair Vanina. When he must depart on a mission, and swears to be true to her, his friend warns Vanina that Renato has already been disloyal, and suggests that she take revenge by deceiving Renato in turn. But Vanina prefers less compromising measures. Assuming the disguise of a man, she sings a serenade beneath her own window, intending to excite Renato's jealousy. But he, supposing her to be a rival, slays her. When he laments his deed, affirming, "She was faithful to me", his cynical friend retorts, "But she would have deceived you."

Best known among the dramas of Porto-Riche is *L'Amoureuse* (1891), which captivated audiences and the critic "Uncle" Sarcey by its substituting for the external conflicts of the plays of Dumas *fils* and Augier, psychologic revelation. It depicts the soul struggles of a middle-aged physician, who for eight years has been married to a woman with whom he finds himself increasingly unhappy. He had wed her in order to be assured of a calm domestic life that might favor his researches. Instead, he finds her jealous of his work and believing that marriage should be one long honeymoon. Etienne is cold; Germaine is impassioned. Piqued at his lack of interest, she threatens to deceive him with another. When her former lover appears, Etienne exclaims: "Since you adore my wife, console her! I have had enough of her; I give her to

you." But, like the husbands and wives depicted by Strindberg, Etienne and Germaine cannot so lightly separate. They are bound together by their antagonisms as by their intimacies. They will be unhappy, but what of that?

If *L'Amoureuse* approximates in philosophy certain plays of Strindberg, *Le Passé* (1898) approaches in scene, characters, and general temper the lighter pieces of Schnitzler. A widow of forty knows that her lover is a Don Juan, yet is willing to accept his protestations of fidelity since his half-love is preferable to none. This notion is developed with subtlety in a dialogue sparkling and lively. Dominique is a sculptress, and her dearest friends are a novelist, a painter, a composer, and an art amateur who is also a physician. They uphold the necessity for deception in love; Dominique pleads against it. When she catches her gay François lying, she vows that she will never see him again; she will accord her hand to a suitor even then waiting. But love is a tyrant, and we doubt her ability to resist the fascinating François forever.

Two brief plays of Porto-Riche, *Les Malefilâtre* (1904), and *Zubiri* (1912), attained little success. By way of compensating for their slightness, the dramatist provided, in *Le vieil Homme* (1911), a drama of unusual proportions upon which he worked for more than a decade. His hero, Michel Fontanet, in middle age has retired to the country, and reformed the wild life he had earlier lived. From his thoughts, however, he cannot banish love, and when a family friend, Brigitte Allain, appears, his imagination, hitherto content to brood over romances, is fired by the warm reality. The tragedy of the situation arises not merely from the revival of passion in the heart of a former

man of the world, but principally from the fact that Brigitte has inspired his son also with love. Madame Fontanet, who in jealousy would drive Brigitte from the house, so far sympathizes with her son as to consent that Brigitte remain. The knot is drawn tighter when Michel consents to his wife's demand that he depart, but on condition that he may pass a final hour with Brigitte. She, in order to comply, must fail to keep her rendezvous with the son. The latter, understanding at last that his father is indeed his rival, leaps from a precipice. Then Michel, whose yielding to temptation has induced his son's death, listens to the judgment pronounced upon him by his wife; yet she, who has cursed him, cannot break the bonds that bind them. Such are the *motifs* that make this drama, wherein no character is conscious of a division between instinct and will. Brigitte, though the mother of three children, can resist neither father nor son in the household she visits. Madame Fontanet, though with the most righteous of motives for leaving her husband, cannot go. Her son is an adolescent sexually obsessed, and her husband will lift no finger to conquer his appetites; he suffers from that malady of middle age depicted less sensually by Ibsen in *The Master Builder*.

Compared with *Le vieil Homme*, the latest work of Porto-Riche, *Le Marchand d'Estampes* (1918) is scarcely morbid, although here, in the midst of the war, with its heroic consecration of men's hearts to high causes, the dramatist continues to celebrate love as a madness driving its victims to misery and death. A husband, beloved by an agreeable wife, perversely pursues another woman, whom he scarcely knows. As a result of this infatuation and infidelity, he and his wife drown themselves.

Certainly Porto-Riche, when in lighter vein, as in *L'Amoureuse* and *Le Passé*, is more pleasing. Yet all his work reveals skill in expression, economy of structure, deftness in the use of innuendo, and ability to substitute for elaborate intrigue delicate variations of mood. There is something in his plays of the classic restraint of Hervieu. He is sensual, suggestive, sensitive, and his dialogue commends him to the connoisseur for its distinction of style.

### Donnay

For Maurice Donnay (1860– ) love is the only subject worthy to engage a dramatist's attention. Preferably, this is a love outside of morality, that comes in a flash, that cannot linger when trammeled by an institution, and that in any case may not long endure. Bataille's morbid interest in the pathology of passion, Donnay does not share. He is a frank nature who accepts love as a delightful relief from ennui, to be enjoyed at its face value, not given romantic exaltation. Donnay, indeed, is sufficiently an ironist to laugh when his characters depart from the norm, and his wit and light cynicism save them and him from becoming absurd.

After a futile effort to make his way as a civil engineer, Donnay discovered that his true talent lay in drama. For frequenters of the Chat Noir of Montmartre, he composed little satires, and ere long he adapted for larger audiences the *Lysistrata* of Aristophanes (1892), transferring to modern Paris burlesque hits at women by the great Athenian. Two years later, in *Pension de famille* (1894), Donnay depicted an amusing group of lodgers in a boarding house, folk who might have stepped from the pages of Balzac. The husband of one of the guests

proving to be the very man who, a score of years earlier, had deserted the landlady, the latter finds a pleasant revenge in apprising him that his wife is no longer faithful. After he has slightly wounded his rival and departed, his wife prepares to procure a divorce and marry her lover. The plot is nothing; the portrait gallery of mean little folk makes the play.

More representative of Donnay's favorite manner are *Amants* (1895), *La Douloureuse* (1897), and *L'Affranchie* (1898). In the second, satire upon callous worldlings is as important as the treatment of love, and the scene when guests at the house of a captain of industry continue to seek amusement although he has blown out his brains, might have been written by Henry Becque. The lovers who quarrel and part are Donnayesque, however, their separation rendered the more touching because they recognize that whoever has made others suffer must eventually suffer himself.

In *Amants*, a much better play, Donnay unfolds with grace the relations between three characters: the unconventional heroine, her married admirer, and a fresh lover. Claudine feels no compunction at deceiving her count, but ere long she and Vetheuil, after exhausting the bitter sweets of love, resolve to part. They fear the irritations of life should it grow humdrum, and recognize that Claudine owes a debt to her daughter by the count. They will separate, therefore, amid the beauties of Italy, savoring to the full the exquisite melancholy of saying farewell. Later, when they meet in Paris, the fevers of passion have cooled; Claudine can look upon her lover as a friend. She congratulates him upon his approaching marriage, and prepares to retire to the country with her

count, now emancipated from his troublesome wife. There is nothing offensive in Donnay's treatment of free love. Granted that the inhibitions of traditional morality no longer obtain, it is precisely thus that passion would fluctuate. Donnay's dialogue is a marvel of subtlety. Its closest counterpart is to be found in the plays of the Austrian dramatist, Arthur Schnitzler.

The emphasis upon feeling at the expense of ideas so apparent in Donnay's early work is counterbalanced by stress upon two or three notions that determine the action of *L'Affranchie.* Rival lovers of a fascinating widow represent opposing theories concerning woman's social position and the duty of frankness in love. A philosopher upholds frankness; a painter, from bitter experience, has learned that reserve is safer. Had he confided his change of heart to a former mistress, she would have slain him or taken her life. Even as it is, she has wounded him in attempting to shoot her rival. The philosopher, proclaiming his right to cease loving when he will, suffers chagrin on finding that the widow has ceased to love him. Her transfer of affection, he finds, has been induced by her admiration for the painter's romantic affair with his jealous mistress. Women care little for frankness; what they enjoy is playing a rôle. To part without anger and tears is to forfeit half the pleasure of loving. Earlier in the play, the philosopher is the mouthpiece for an attack upon feminism. Women, he maintains, are already liberated, because already they control men's pity, respect, and devotion. Insistence that they should assume all the fashions and privileges of men would mean their defeat.

Exceptional in its seeming morality is Donnay's

*Georgette Lemeunier* (1898). An inventor, acquiring wealth, falls victim to an adventuress in league with her husband, a promoter. But when his model wife, in dudgeon, returns to her mother, he repents, and is restored to her good graces. Lest the audience should reap an ethical benefit from his piece, Donnay is careful to include an unmoral sub-plot, the usual story of husband and wife deceiving each other. Madame Mairieux meets in secret a youth; Monsieur Mairieux meets in secret an actress. Since the youth and the actress have once been dear friends, she keeps him informed as to the hours when, because of her engagements with Mairieux, it will be safe to foregather with that gentleman's lively spouse. The humor of the situation, remotely resembling that in the under-plot of *The Merry Wives of Windsor*, finds a counterpart in the lively wit accorded most of the characters.

As *Georgette Lemeunier* represents a furtive attempt on the part of Donnay to be moral, so *Le Torrent* (1899) represents his endeavor to rise from raillery to tragedy. A Parisian retires to the country to woo calm as a gentleman farmer. His wife merely bores him, and the repose he had hoped for is broken by his falling in love with a charming neighbor, Madame Lambert, married to a stupid fellow absorbed in work. The tragedy is induced by Madame Lambert's discovery that her intrigue can no longer be concealed. She is too tender of conscience to permit her husband to assume, as he might, the paternity of her child. She disdains the advice of a priest, who commands her silence for the sake of the children she already possesses. Distraught by her situation, she flings herself into a torrent.

Donnay's talent lies apart from this realm of the

tragic. He is more at home in such exercises in irony as the plays that immediately followed: *Education de Prince* (1900), *La Clairière* (1900), and *La Bascule* (1901). The first is a comic skit based upon the assumption that a queen confides her son to the tender mercies of a clubman to be shown the world before he ascends the throne. The clubman undertakes his commission with such gusto that the prince, in passing from one fair lady to another, is ruined; but the people at home gladly vote more money for the continuance of his education in Paris.

Donnay's satire is better mingled with observation in *La Clairière*, a play done in collaboration with Lucien Descaves. Here the authors describe an experiment in communism which proves abortive, owing to the quarrels of jealous women. Four families and several bachelors dwell in Utopian simplicity upon a property called La Clairière. They are disciples of Karl Marx, and their theories and life excite the envy of their neighbors. Only one of these, a large-hearted physician, can appreciate the socialistic enterprise. When he finds a little schoolteacher abandoned by her lover, he bids her lay aside her thoughts of suicide and seek refuge with the communists. But, on following Hélène to this ideal republic, he discovers that her charms have sown discord among the reformers, and himself meets rebuff because of his superior talents.

In Donnay's lightest vein, *La Bascule* (1901) exhibits an actress' rise and fall in the affections of the hero. Rosine theoretically disapproves of a liaison with a married lover, yet accepts the adoration of her domestic admirer whose wife has gone to take the waters in the hope that Heaven will accord her an heir. Before long, the devoted lady supplants the actress in her husband's affection, but,

when the seesaw pivots again, and he yearns for Rosine, the latter takes comic revenge by restraining his liberty just as his wife is expecting him for an important engagement.

This trifle found a counterpart in *L'Escalade* (1904), with its hero a psychologist who has anatomized love in a book, but cannot control it concretely. Two pieces more serious intervened between the appearance of this play and *La Bascule*, the first being *L'autre Danger* (1902), and the second *Le Retour de Jérusalem* (1903). In the former, Donnay depicts the rivalry of a mother and her daughter. The mother, unhappy in marriage, has found secret satisfaction in the love of one not her husband. With this man her daughter becomes also infatuated. Madeleine has been troubled by scandal concerning her mother's attachment, and the older woman can disprove it and restore the girl's peace of mind only by relinquishing what she holds most dear. Age must yield to youth. With a nobility none too common among the characters of Donnay, Claire consents to step aside, inclined to this decision more readily by observing in Freydières a waning of passion toward herself. Freydières, too, suffers as he becomes conscious of the spell exerted over him by Madeleine. He would resist his impulse to forget her mother, until the latter, in a spirit of self-abnegation, sends Madeleine to him. She laments that she ought to have foreseen what would happen, but adds, "One never thinks of that other danger." Nowhere else in the works of Donnay is a delicate situation so tactfully handled.

Less universal in interest is *Le Retour de Jérusalem*, in which the triangular plot is artificially linked with a thesis. Gentile and Jew, by race, religion, and tradition,

are necessarily incommensurable, says Donnay. To establish the fact, he introduces a husband who, weary of his wife, casts in his lot with a Jewess, grown tired of her husband. They have both yearned for liberty in their married state, yet find their free union equally galling. They separate, Donnay maintains, because they are creatures of two different species. But this thesis would have been more surely driven home had he shown Gentile and Jewess securely married. Instead, believing that a liaison would interest his audience the more, Donnay has combined it with an appeal to their anti-Semitic sympathies, thereby confusing his issue.

The incompatibility of classes rather than of races is the subject in *Oiseaux de passage* (1904), by Donnay and Descaves. The neat little bourgeois Julien, who at a Swiss pension has met and admired a Russian *savante*, prepares to marry her. Gratified by his love, she will drop her ambitions as Nihilist, though retaining her friends, who are planning a revolution. When her jealous guardian, a fiery mænad, reveals the fact that Vera's husband, a prince, still lives, the lovers separate, Vera returning to her husband, and Julien marrying a cousin of his own class and ideas. Here is combined, as in *La Clairière*, satire upon bourgeois society and a discussion of radical ideas. The thesis, however, is less important than the drawing of types, such a person as the revolutionist who borrows funds for the confection of bombs being hit off with particular excellence.

Although so often the apologist for free loves and light adventures, Donnay grips the scourge of the moral satirist in *Paraître* (1906), flaying those who would sacrifice true happiness to the god of appearances. He imagines a

bourgeois family, the son a socialist deputy married to a wife of aristocratic leanings, the daughter uniting with a wealthy youth who soon deserts her for a poetess. Juliette's father, in order to be fashionable, takes a fair companion after forty years of correct marital conduct; her cousin, for the same reason, takes a lover, by whom she is presently blackmailed; and her sister-in-law, out of desire to be in the mode, proceeds to usurp Juliette's place with her husband. All the petty passions of petty people are here displayed, only Juliette rising superior to the meanness that encompasses her. Her brother, the socialist deputy, finds himself compromised as being the attorney of her rich husband, and is accused of complicity in his wife's shame. Juliette's treacherous sister-in-law, who has responded to her kindness with ingratitude, precipitates a scene of angry reproaches, brought to a climax when the deputy, without warning, draws his revolver upon Juliette's husband. With this bit of melodrama, the play might have ended; but the tension is let down in an ironic epilogue showing the prurient curiosity of a reporter, the stoic resignation of the murderer, and the banal moralizing of a baron. The study of character is sufficiently amusing, but the plot is as little focussed as in one of Tchekhov's dramas, and the devices for its manipulation are far from original. It is the old theme of bourgeois pretension made absurd by Molière, Augier, Labiche, and Sardou.

Having come to take himself seriously, Donnay, in *La Patronne* (1908), sought to maintain his right to his new vocation as moralist, composing a piece simple and direct in development. His thought may be phrased in the statement that the spectacle of vice in another tends to

purge vice in the beholder. A disloyal wife conceives a maternal affection for her husband's secretary and encourages him to confide in her the story of his unrequited love. When he declines into gaming and dishonesty, she compels him to turn from his evil courses and retire to the country. In order to effect his salvation, she has herself been obliged to reform, separating from her lover, rising as her protégé has sunk. She is indeed his "patronne." But a cynic might reason that Nelly Sandral had attained to virtue as the result of advancing years and ebbing passion.

Donnay's conservative attitude toward woman is again clear in his last fairly serious play, *Les Eclaireuses* (1913), which, in the temper already shown in *L'Affranchie*, *La Clairière*, and *Oiseaux de passage*, thrusts at the pretensions of the fair toward emancipation and equality with men. The first act depicts the family circle of a dull director of industry, accustomed to be obeyed, and unable to understand the radical yearnings of his restless wife. They separate, and two years have elapsed before the second act opens. Jeanne Dureille is now the chief figure in a feminist circle, whose members include gentle representatives of medicine, the law, letters, and politics. The succeeding acts turn upon the reappearance from a journey of a friend of Jeanne's husband, who soon makes her realize that she is governed less by her head than by her heart. Lehelloy urges Jeanne to marry him, complaining that he finds himself, in spite of his sex, in the position of the traditional girl led astray, and must beg her to right the wrong that she has done him. He will go to his estate in the country, and there await her. In the meantime, the circle of women has organized lectures

attended by the socially elect as a mere fad of fashion, and supported by an unscrupulous Jewish banker, who has joined the feminists to win Jeanne's affections. When the woman friend who had at first enlisted her interest in the cause forsakes the group in disgust, and the pretended Jewish convert grows too pressing in his attentions, Jeanne seeks refuge with Lehelloy. Women, she learns, are after all creatures of sentiment. They can find happiness only in submission to customs founded on nature. Marriage is best. When Jeanne, however, will take the satisfaction of omitting a religious ceremony, she is scorned on that account by a neighbor, ready to welcome a disreputable dancer made respectable by a church wedding. This play is more entertaining in its satirical pictures of the new woman than *La Femme seule* of Brieux, but its witty exaggeration renders it less significant as a study of the feminist movement.

Between the appearance of *La Patronne* and *Les Eclaireuses* Donnay produced *Le Ménage de Molière* (1912), and, with Jules Lemaître, *Le Mariage de Télémaque* (1910). The latter is a bright comedy based on the supposition that the son of Ulysses, betrothed to Nausicaa, succumbs to the all-potent charm of Helen of Troy. Helen, however, is tired of exciting universal admiration, and desires tranquillity. Accordingly, she allows Nausicaa to take her place when Telemachus thinks to elope with her. "I thought you were going to carry off a married woman," says the boatman to Telemachus. And the astonished youth stammers, "So did I."

Ranking much higher as a work of art is *Le Ménage de Molière*, a play in verse not unworthy of its subject, to which Donnay was led in preparing a biography of the

great master of comedy. He shows Molière declaiming against those of middle age who would marry the young, yet himself succumbing to the coquettish wiles of the youthful Armande Béjart. In vain his former love, Madeleine Béjart, warns him against the match. When he persists, and later gives vent to his chagrin in *Le Misanthrope*, Madeleine begs him to write what the public wants. His passion and his jealousy, he declares, must find expression in his work. The deceptions of Armande and the misery of Molière increase, and he must even listen to a confession of her perfidy from his friend Corneille. Madeleine, in a scene theatrically effective, reviews by means of her costumes her past rôles, and then dies, but not before securing a reconciliation between Molière and Armande, although Molière himself is near death. Of all Donnay's studies of character, this is the most imaginative and vital, the theme affording him scope for analyzing love and jealousy and for exercising his talents in satire.

Since the opening of the war, Donnay, like most other French dramatists, has produced but little. His *L'Impromptu du pâquetage* (1915) and *Le Théâtre aux armées* (1916) scarcely deserve mention. The latter was an "*à-propos*" in one act organized as a benefit; the former sought to enlist sympathy for the working girl who has married her fiancé maimed in battle, and whose courage cheers her companions.

It will be evident, in surveying the work of Maurice Donnay, how rich is his contribution to the contemporary French drama. Had he rung the changes on illicit passion alone, he would have wearied, notwithstanding his ability to produce this particular music. But his sense of humor,

his mastery of form, and his delight in observing life, justly give him a breadth of appeal denied to Porto-Riche and Bataille. So far as he is a social satirist, he opposes the radicals and lacks the self-complacency of reformers like Fabre and Brieux. So far as he is an analyst of love, he prefers to depict, in Browning's phrase, "love among the ruins." He has painted a remarkable gallery of portraits. His limitation lies in his failure, as a rule, to awaken any profound emotion.

### Bataille

Henry Bataille (1872– ) is a specialist in the pathology of love. He explores the hearts of characters consumed by passion and devoid of will. Early drawn to romantic themes, he opened his career at the age of twenty-two by writing in collaboration a fairy play, *La Belle au bois dormant* (1894), followed by two poetic pieces, *Ton Sang* (1897), and *La Lépreuse* (1897). Already in *Ton Sang* he has struck his stride. Two brothers are rivals for the hand of a blind girl. The elder is assertive and practical; the younger is dreamy and passive. Marthe has yielded to the former in secret; but, when the latter through illness is near death, she revives him by giving him her blood in an operation, and consents to become his wife. The elder brother raves at her perfidy, whereupon the younger tears the bandage from his arm that he may no longer retain a life restored to him by Marthe.

More elaborate was Bataille's *L'Enchantement* (1900), a study of morbid feminine psychology. On the wedding day of the hero, his bride's young sister, confessing her love for him in a letter, poisons herself, but is saved.

Then the bride, strangely enough, conceives it her duty to keep Jeannine close to her. But Georges finds his double *ménage* distressing, being harassed by the rivalry of the two sisters. When his wife, having detected him kissing her sister out of sympathy, would depart, he perceives the instability of their position, and, asserting his rights, sends away the lovesick ingénue.

The unreality of this situation is duplicated in *Le Masque* (1902), with its story of a wife long neglected leaving her husband, and, to avoid paining him, pretending infidelity that he may the more quickly forget her. Learning later from a rival in his affections that he still adores her, and mistaking him in the dark for the complacent friend who has assumed the rôle of her lover, she says enough to reveal her continued devotion to him, and they are reconciled.

In *Maman Colibri* (1903), Bataille depicts love as an imperious instinct obsessing the soul of a wife of middle age who falls enamored of the companion of her son. The most sensational scene is that in which the son, in order to test the truth of his suspicion, surprises her by a kiss, which she mistakes as one from his friend. When her husband, informed of her infatuation, bids her choose between decency and departure, she leaves with her lover. But, deserted in Algiers after he has succumbed to a young adventuress, Irène returns home to be received by her son, now married, and to find compensation for lost love in caring for her grandchild. Her husband explains her flight and return as the result of obedience to instinct. "Woman," he declares, "is not a free and independent being like us; she is subject to laws of nature that no civilization has ever abolished or ever can." In short,

Irène's conduct is to be excused because passion in her was belated. It flared up in middle age instead of youth, to be succeeded with undue rapidity by the calm of old age. Some day man may show to erring woman greater indulgence; now, churchly traditions prevent. This curious drama, with its stress upon abnormal emotion, awakened the interest of a public sated by the more usual play of intrigue, and assured its author's popularity.

More pessimistic and less out of the ordinary was Bataille's *La Marche nuptiale* (1905), a realistic exhibition of disillusionment in marriage. Grace de Plessans, reared in a convent, and no longer in her first youth, weds against her parents' will a dull musician, but suffers want in Paris, and seeking aid from a schoolmate, is pursued by the latter's husband. Repelling his advances, she strives to be happy with her Claude, who has given her a piano on which they play the wedding march. But she learns that Claude, in order to procure the piano, has stolen from his employer, and that her friend is jealous, and that she herself is to bear a child. The Christian fortitude she had learned in the convent deserts her, and she takes her life. The scenes in the shabby apartment, where Grace seeks comfort in her canary and struggles in vain against mediocrity, are especially effective.

Milder disillusionment is the theme in *Poliche* (1906), which succeeded Bataille's dramatization of Tolstoy's novel *Resurrection* (1905). A light-hearted fellow is in love with a widow, who welcomes his attentions for the moment. They pass pleasant days at Fontainebleau; but Rosine, learning that a former lover still thinks of her, feels her affection for him reviving, and Poliche accepts the inevitable. Leading Rosine to the railway station, he

parts from her tenderly. After this taste of joy, he will return to the humdrum round of provincial life.

An artist in love with his model figures in Bataille's more sensational piece, *La Femme nue* (1908). Having won the medal of honor for his picture of Louise as "woman unadorned", Pierre in the flush of his triumph offers her marriage. But success has turned his head, and ere long he seeks to attain a career through the patronage of a wealthy Jewess, who for a title has married an elderly prince. Little Loulou begs the prince to resist with her the scheme for divorce and remarriage planned by his wife and her husband. But the old man is complacent so long as his wife will accord him a substantial slice of her fortune. Then Loulou assails her Pierre and the princess, and, perceiving how vain is her endeavor to reëngage the former's affection, attempts her life. Failing even here, though wounded, she forgives them, but rejects Pierre's kindly suggestion that henceforth he divide his time equally between the two women. Lest the piece grow sentimental, however, Bataille permits Loulou to find consolation in another artist who has earlier befriended her. Needless to say, these situations are too far removed from the professed morality of English and American audiences to be welcome in translation. It is not strange, therefore, that *La Femme nue,* when played in English as *Dame Nature,* should have failed.

For the same reason, *Le Scandale* (1909) and *La Vierge folle* (1910) were doomed to a cold reception when transferred to the English stage. In the former, the infidelity of a wife is met with indulgence; in the latter, it is the wife who forgives an unfaithful husband. The heroine of *Le Scandale* is a neurasthenic happily married to a middle-

aged manufacturer, the mayor of Grasse. On a visit to Luchon, Madame Férioul succumbs to a sudden and inexplicable infatuation for a stranger. This rascal secures from the lady a diamond, by pledging which to a jeweller he may gain credit. But he is arrested at the instance of the jeweller, and Madame Férioul's testimony is needed when the case is tried in Paris. Her husband, after she has confessed to others, learns the truth, and in anger summons his household to hear of his disgrace. But pity masters wrath as he looks on his wife's abject misery, and he drops his accusation. In the last act, he is awaiting her return from Paris. The scandal will kill his chances of becoming senator. He must stifle it, if possible, by defending his wife. Moreover, he recognizes that her sin was impulsive, and that he is far from spotless. When Madame Férioul appears, it is to announce the acquittal of her lover, and to profess her readiness to accept death at the hands of her husband, but he looks upon her with compassion.

Woman, the creature of instinct, plays her part, also, in *La Vierge folle*, which describes the infatuation of a girl of eighteen for a married man of forty. Contrasted with Diane's unreasoning passion is the selfless love of the wronged wife, who twice saves her erring husband and her rival from the latter's irate brother. The first occasion affords a capital scene, when the pursuing wife overtakes the eloping couple, locks the girl in her room at an inn, throws her angry brother off the scent, and hands the key to her husband, on his promise that he will release Diane and allow her to escape alone. The husband, however, has merely tricked his wife, and she, learning the truth, accompanies the avenging brother to London,

yet even there would stand between him and the objects of his wrath. At this juncture the knot is cut by the unexpected suicide of the lovesick girl, but not before she has elicited from the husband an admission that it is she rather than his wife whom most he has loved. The husband in the case has felt only a tranquil affection for his wife. She, on the contrary, has loved him ardently. Their relationship is unstable, because, according to Bataille, passion must find a response in passion. Such a mutual attraction exists between Amaury and Diane. Yet, under present social conditions, it leads to disaster.

Between the appearance of *Le Scandale* and *La Vierge folle*, Bataille composed a charming fantasy in verse entitled *Le Songe d'un soir d'amour* (1910), which considers the possibility of forgetting in a new love one that is old. A celebrated writer passes the evening with a fresh fancy, but, at each approach to her, sees a shadowy personage, symbolic of the past, intervene. When the lady's lover enters to cast her off, the writer is ready to afford her a refuge, but the shadow of the past turns him from her. No woman, Bataille would say, can ever take the place of the one first beloved.

The plight of a natural son is the subject of *L'Enfant de l'amour* (1911). Maurice, conscious of his anomalous situation, is torn between affection for his easy-going mother and a dawning passion for the daughter of his mother's lover. This lover will marry his mother on condition that Maurice depart for America. The youth hesitates, seeing that he is being bought off, but, although his mother offers to break with her lover, Maurice musters courage to make the sacrifice.

In *Les Flambeaux* (1912) and *Le Phalène* (1913),

Bataille continues to weave variations upon disordered love. Although the latter piece attained no vogue, its study of a woman who, despondent, surrenders herself to a stranger, was sufficiently spiced to pique the taste of the jaded playgoer. The former seems remotely to have echoed the scandal concerning a famous scientist and his wife, in its picture of the couple rewarded for their medical investigations, but rendered unhappy by the attachment of the husband to his secretary. At first, Madame Bouguet cannot believe her Laurent to be guilty, but his refusal to allow the secretary to marry his laboratory chief excites her suspicion. She will give to the girl as dowry her share of the prize conferred upon her husband. So the marriage occurs, and peace might have ensued had not the former lovers been tempted to one more meeting. Madame Bouguet and the laboratory chief surprise them, whereupon the latter, in fury, burns his master's great work. In the duel that ensues, Bouguet is mortally wounded. Dying, he dismisses his temptress, and commands his wife and his repentant assistant to finish his epoch-making researches upon cancer. Bataille apparently has recalled here one or two situations from Ibsen's *Hedda Gabler*, — the destruction of Lövborg's manuscript by Hedda, and the endeavor of Mrs. Elvsted and Tesman to re-create Lövborg's lost work.

In *L'Amazone* (1916) Bataille has adapted to the martial tastes of the time his favorite theme of triangular love, dissecting the states of soul of a middle-aged architect, who expects to serve throughout the war in a civil capacity, but is spurred into active fighting by the disdain of a pretty refugee, taken into his house for protection. When the architect falls in combat, his wife finds among his effects

a passionate letter that he had written to Ginette, and in jealousy drives the girl from her door; but, after the struggle has ended, when Ginette, who has given herself to the cause as a hospital nurse, is about to marry an official, the architect's widow bids her renounce this comfortable union and keep faith with the dead man. Though the demand is perverse, Ginette yields, and accompanies her rival to pray at the architect's grave. As soldiers pass, she flings herself in grief at their feet.

At the conclusion of the war appeared Bataille's *Notre Image* (1918), a comedy in two acts, pitting the younger against the older generation, the daughter of a woman of irregular life against her mother, who must acquire respectability through marriage if Rirette is herself to marry to advantage. There is nothing here to indicate that Bataille will change the nature of his contribution as a result of the conflict.

If all dramatists, according to the critic Paul Flat, are either moralists or psychologists, Bataille should be classed among the latter. His interest never lies in estimating the ethical import of a deed, but only in presenting the emotions that accompany it. In a preface he affirms that: "The theatre is decidedly not the place to expose ideas; it must merely suggest them. Ideas are for us a side issue. The main point is to give the spectator through his senses a more penetrating and vivid view of life. . . . The personages of a play should act freely according to their proper character, not according to the exigencies of a theme."

Despite Bataille's skill as an analyst of passion, he fails as a genetic psychologist, since he tends to exhibit feeling at a crisis rather than the gradual growth of

motive as proceeding from the past. His women, like d'Annunzio's, suffer the fevers of love, although they are accorded a more natural setting. They are never brave, sane, or well balanced; instead, they are persons afflicted by nervous debility or sex hypertrophy, drawn with the finesse of Racine. Softness, melancholy, romantic relaxation, are the traits of Bataille, who echoes now and then the accents of Maeterlinck, although his romanticism has been tinged with the brutality of Zola and the Théâtre-Libre.

### Coolus, Wolff, and de Croisset

Many another playwright might with justice be included among the laureates of love. Porto-Riche, Donnay, and Bataille are merely the most distinguished figures in this gallery. Love, indeed, except for certain moralists and reformers, constitutes an unfailing resource for French dramatists. With minor writers of comedy like Coolus, Wolff, and de Croisset it is all important. Romain Coolus (René Weil, 1868– ) made his début with Antoine. Though a professor of philosophy at the Lycée de Chartres, his plays are philosophic only in so far as deceived husbands accept their doom with tranquillity, young girls pity and protect old men tormented by love, and wives forgive husbands who have wandered. Coolus belongs to the school of Capus, but he lacks the latter's breadth and body. He is all on the surface, seeking relief from graver studies by imagining the antics of love-smitten folk deficient in character and ideas. Not always is he as harmless as in *Lysiane* (1898) and *Petite Peste!* (1905). In the first, the hero saves a widow from a scheming adventurer, and, though arousing her

resentment, is later rewarded by the lady's hand. In the second, the daughter of a theatre director, left in the care of old friends while her father is on tour, discovers that their domestic accord is imperiled by the flirtation of her hostess with a lover. So she prevents their rendezvous, and takes the lover for herself, merely to protect Madame Chameron.

More characteristic of Coolus at his best — or worst — are such pieces as *Le Ménage Brésile*, *Cœurblette*, *L'Enfant chérie*, *Raphaël*, *Cœur à cœur*, and *L'Enfant malade*. The first (1893), a sketch in one act, has already been described as a cynical study of infidelity and complacency in marriage. In *Cœurblette* (1899), the mistress of a middle-class husband is curious to know what his respectable home may be like. When he brings her there, in the absence of his wife, she is disillusioned; he must dine with her in the country, even though he has promised his wife to stay at home that evening. Free love is better than that fettered by law. More piquant is the situation in *L'Enfant chérie* (1906). An elderly widower, happy with a youthful companion, is grieved to learn from his son that she cares for one of her own years. But his favorite daughter, who has been deputed by the family to cure his infatuation, takes pity on him, and vainly endeavors to bring Madeleine back to her father's side. This daughter, indeed, though her husband be worthy of esteem, is in secret attached to a lover, a fact that may account for her filial indulgence.

In *Raphaël* (1896), it is friendship between a husband and the man preferred by his wife that makes the play, the husband being chiefly perturbed lest the lady treat his friend as shabbily as himself. A similar situation is

developed in *Cœur à cœur* (1907), an elderly husband regarding his wife as a child, and so far sympathizing with her love for another that, when the latter turns from her to make a rich match, the husband confronts his rival, demanding that he break with the heiress. So touched is the wife that her love for her protector reawakens.

In *L'Enfant malade* (1897), as in *Raphaël*, a husband admires both his wife and his friend and will further their affair even though assured that it be ephemeral. In *Une Femme passa* (1910) it is a wife who forgives her scientist husband, considering his infatuation with a coquette as the sickness of a child to be humored. Cut from the same cloth, also, are *Le Marquis de Carabas* (1900), *Les Amants de Sazy* (1901), *Lucette* (1902), and *Les Bleus de l'amour* (1910). Only in *Le Risque* (1909), is there sufficient variation to deserve comment, the love rivalry between an aunt and her niece, with the concession of victory to the younger generation, being suggested in part by the more worthy study of such rivalry between mother and daughter in Donnay's *L'autre Danger*. Coolus at best is the shadow of Donnay and Capus, a philosopher perhaps, but adept only in dealing with the aberrations of love.

Like Coolus, Pierre Wolff (1865– ) began as a disciple of Antoine and a devotee of the *comédie rosse*. But, ere long, he injected sensibility into his handling of themes realistic. Thus, in *Celles qu'on respecte* (1892), which followed *Leurs Filles* and *Les Maris de leurs filles*, the initial situation is as sordid as usual. A couple have drifted apart, and the husband has consigned his wife to a friend; but the latter soon wearies of her, leaving the wife to return to her lord. More evident still is the author's indulgence in *Fidèle* (1895) when an old man, overhearing

a passage between his wife and his friend, learns that years before they had succumbed to passion. That he will pardon their fault is made clear through his chatter to his dog. Once she bit him; yet, despite the scar, he has loved her ever since.

The mood of the *comédie rosse* returns in Wolff's *Ce qu'on aime, Le Boulet, Le Cadre,* and *Vive l'Armée!* The last (1901) is a bit of merriment at the expense of a jealous bully who vows to wreak revenge upon a cuirassier, his rival in love, but withdraws on finding the latter a very giant. *Sacré Léonce* (1901) makes fun of a booby from the country who comes to Paris to marry his cousin, but is given by his future father-in-law a preliminary course in metropolitan vice in order to cure his prudish virtue. So apt a pupil does he prove that he arouses his instructor's jealousy. In *La Béguin* of the preceding year, Wolff enlists interest in a demi-mondaine, supported by one man, in love with another, disloyal to both with a third, and forgiven by the second.

Yet the pendulum has swung back once more from jaunty cynicism to tender sentiment in *Le Secret de Polichinelle* (1903), which set all Paris weeping by its portrayal of the devotion of a youth of good family to a little florist, for whose sake he refuses a fine match and braves the anger of his parents. In *L'Age d'aimer* (1904), we perceive that April will turn from January to May in matters of love, and that January must suffer. When the middle-aged Geneviève has chanced to see her youthful lover embracing the young mistress of an elderly neighbor, she bids the latter accept his fate philosophically. She will cling to her Maurice, though scarcely expecting to make him happy. In *Le Ruisseau* (1907), we are asked

to admire the nobility of soul of a girl employed in a Montmartre café, saved from insult by a man of the world, who in loving her defies his conventional friends. Indeed, defiance of convention and faith in love are the chief articles in Wolff's creed, reaffirmed in *Le Lys* (1909). Here a gay count, having used up the dowry of his two daughters, objects when the younger gives her heart to an artist, who cannot wed her because his wife refuses him a divorce. The count upholds outward decorum; but his elder daughter, kept an old maid by his doctrine, rebukes his hypocrisy and that of his circle.

In his plots, Wolff is never original. Nothing could be more trite than the story of *Les Marionnettes* (1911), with its husband, neglectful of his wife, but brought back to her side as soon as she piques his jealousy. Here, and in *L'Amour défendu* (1911), what counts is the dramatist's knowledge of the heart and his skill in the use of detail. The latter piece stirs genuine feeling. A husband departs as if on a journey, after confiding his wife to his friend and rival, supposing that this measure will effect her cure. Instead, as might have been expected, it but inflames her passion. The friend struggles against "forbidden love", and the husband, returning, resolves, like the Fedia of Tolstoy's *Living Corpse*, to disappear for good. Such self-effacing husbands are now the fashion.

The change in Wolff's point of view since his first ventures with the Théâtre-Libre is here most marked. Supple and pliant in talent, he understands to a nicety the art of play-making. His dialogue is bright and clear, by turns tender or ironic; his pieces are marked by skill in the progress of their action and by their use of contrasts. "What a pity that the heart does not grow old!" laments

one of his characters; and Wolff himself seems to have become younger with the years.

Sprightliness and optimism still more youthful mark the comedies of Francis de Croisset (F. Wiener, 1877– ), who first wrote in verse. *Chérubin*, *Le Paon*, and *Par Vertu* are fanciful trifles that celebrate love. *Chérubin* (1901), for hero, harks back to the gay page of Beaumarchais, who with superb self-confidence ogles each woman he meets, and would vie with fine gentlemen in paying court to a countess and a baroness. Both gallants he insults; but, when one of them consents, at his mistress' request, to refrain from dueling, the page awakens to the fact that love may conquer even honor. Henceforth, he will find concentrated in one lady — a little dancer — all the varying moods that had fascinated him when dispersed among many.

Equally delicate in verse and conception is *Le Paon* (1904). A baron, having won a wager that he can make himself beloved in less than a week by the niece of an innkeeper, educates her with a view to astonishing his circle when she shall appear in public as a dancer. Although she bungles her début, she is so grieved by his displeasure that she persists, triumphs, and becomes his wife, after he has fought a duel in her defense.

In *Le Bonheur, mesdames* (1905), the comedy is made by the recapture of a husband grown flirtatious after fifteen years of perfect submission. He has sought a liaison merely to evade the charge of impeccability brought against him by his mother-in-law. His wife, by pretending to be attached to his friend, at whose rooms he has planned to meet his new charmer, soon restores him to the fold.

More profitable to its author than these essays in comedy

was his dramatization (1909) with Maurice Leblanc of the latter's rogue story, *Arsène Lupin*, which has enjoyed long runs in France and abroad. Lupin is a French Raffles, whose well-bred rascality brings him into conflict with Guerchard, another Sherlock Holmes. Lupin assumes the title and property of a duke deceased, hoodwinks the latter's fiancée, and performs prodigies of deception while sitting face to face with a police agent. Of course, he is given a romantic love which in the end will regenerate him. His sweetheart's adventures in escaping Guerchard are as lively as his own. The reform of the pair we accept as ample assurance to the audience that their enjoyment in an evening of crime need not harm their morals.

The grace and distinction of de Croisset may be seen in his other work — *Le Feu du voisin*, *Le Cœur dispose*, *Qui trop embrasse*, *La bonne Intention*, and *L'Homme à l'oreille coupée*. Only two of these require mention. In *Le Feu du voisin* (1910), the heroine, for ten years, has allowed an admirer to kiss but her finger tips. Her passion, indeed, never awakens until an Englishman stirs it. When he turns to other sweets, her faithful first lover would conceal from her this fact. Touched by his kindness, she finds that at last she adores him. "You were asleep," he tells her. "It was necessary that some one should arouse you. What you sought in that youth was the excitement of love. Without him you would never have loved me."

More commonplace is *Le Cœur dispose* (1912), its hero the private secretary of a man of affairs moving in a world of snobbery. The secretary uncloaks the hypocrisy of a pretended friend of his master, but is accused of harboring designs upon his master's daughter. Eventually

he wins the lady's hand, although, like Benedick and Beatrice, they have rated each other roundly. In *L'Epervier* (1914), the protagonist is a rascal given some graces. During the Renaissance, he would have been a vulture-like adventurer; in our days, he is the sparrowhawk-gamester. His repentance and redemption through love save the piece from a tragic outcome.

Interesting as an example of the effect of the Great War in determining not only the subjects chosen by dramatists, but also their attitude toward life, is *D'un Jour à l'autre* (1917), wherein de Croisset, once fairly sensual, depicts the influence of the conflict in sobering and reforming both himself and others. A woman is prepared to divorce her Don Juan, just as the war supervenes. Don Juan fights bravely, and, returning on furlough, finds that his Marthe is being courted by two rivals, — a profiteer and a hero covered with citations. The former represents the corruption that breeds upon war, the latter represents the new war-engendered austerity. So changed has the husband become that he recognizes his own little worth compared with that of the hero, to whom he resigns his Marthe as a matter of right. Here, as elsewhere, de Croisset shines as a graceful and delicate craftsman, engaged in revealing the brighter aspects of love.

# CHAPTER V

## IRONIC REALISTS

### Capus

To face the facts of life rather than to fly from them, to resist the temptation merely to record such facts rather than to subject them to intelligent ordering, to look upon the actual unafraid, neither depressed nor elate, — such is the business of the realist. Unlike the romanticist, he believes that art finds its material in common experience. Unlike the naturalist, he believes that art must arrange this experience. The realist employs as his chief tool observation, but, if he be enlightened, he does not deny that the reason and imagination of the observer determine what he sees and how he uses it. Ironic realists are those whose temperament necessarily affects their reactions upon observed actuality, who stand apart from the human drama, amused or scornful, but prepared to interpret it without undue intrusions of heart or conscience.

Among such ironic realists of the recent French stage, Lemaître, Lavedan, and Capus stand preëminent. Lemaître is the least original, the most eclectic; Lavedan is the most forceful and the most catholic; Capus is the most agreeable.

A native of the South, Alfred Capus (1858– ) is in

spirit a thorough Parisian. Having early turned from the study of mining to journalism, he made the round of some of the leading papers of Paris, to which he contributed serious reviews and graphic sketches of the gay metropolitan world. Eventually he became editor of the *Figaro*. His youthful stories and a play, *Le Mari malgré lui*, dating from the late 'seventies, were followed, in the early 'nineties, by several novels; but it is in drama rather than in journalism or fiction that Capus has achieved a success crowned, in 1914, by his election to the French Academy.

Although *Brignolle et sa fille* (1894) excited little comment when first produced, it revealed Capus' peculiar talents, — his easy optimism, adroitness in dramatic composition, and ability to convey character in very few words. Inspired here by the *Mercadet* of Balzac, he lightly satirizes the impecunious Brignolle, whose affairs are always muddled, and whose methods for straightening them are not the most honorable. When threatened with the law by a gamester who has given him a large amount in trust, Brignolle welcomes the fact that his daughter and the gamester's nephew should happen to fall in love, for the nephew lends Brignolle funds to reimburse the gamester. Brignolle's daughter Cécile suffers the scruples of conscience that her father lacks, but marriage between the young people settles the business, and Brignolle triumphantly declares that he has known from the first that everything would turn out for the best.

Luck, which enables the shady financier to reach a safe haven, is the star, also, which in *Rosine* (1897) assists an orphan girl, deserted by her lover, to steer her own

course. Rose is a precursor of the independent heroine in *La Femme seule*, by Brieux. Refusing the money with which her unworthy lover would turn her off, she proceeds to make her living as a seamstress, but, attracting the husband of one of the ladies she serves, is thereafter tabooed by her prudish customers. She is saved from her hopeless struggle, however, when a young physician offers to take her to Paris. His father, who at first disapproves the folly of two folk in such straits joining forces, presently gives to the couple the savings he had intended to spend for repairs on his farm, remarking: "Children, you are going to do something foolish. And yet, do it!"

Somewhat similar in tracing the reliance upon luck of a girl left alone in the world, is Capus' *La petite Fonctionnaire* (1901), but here the conclusion is more romantic. Suzanne Borel, forced to win her way as postmistress in a village on the Loire, captures a vicomte after being snubbed by the women and pursued by the men.

The part played in life by mere chance is most distinctively set forth in *La Veine* (1901), when a lawyer without briefs is assisted to a fortune by the proprietress of a flower shop. In prosperity, however, he aspires to become a deputy, forgets the kindness of Charlotte, and looks for satisfaction to her rival. He has held that every man of talent is assured a fortunate hour in his life when others seem to work for him, and the world bows at his feet. With the election won, Julien yearns for his benefactress, and eventually proposes for her hand. Nothing could be simpler in plot, but the author's natural treatment of detail and his sparkling dialogue make this a capital comedy.

Quite as controlling as faith in fortune is Capus' belief that life can be made worth while only as a result of indulgence toward error. Such a notion is employed in many of his comedies, and especially in the pictures of married life in *Petites Folles*, *Les Maris de Léontine*, *Les deux Ecoles*, and *Les Passagères*. In the first (1897), two frivolous wives who, out of mischief, would deceive their husbands, stop short only when the jealousy of one arouses sympathy, and when the other is likely to lose his life in a duel. But the husbands have not been impeccable. In a whisper one admits to the other that, although he never seeks temptation, yet he never avoids it. He and his wife are a good couple, separated only by marriage.

In *Les Maris de Léontine* (1900), the heroine is a coquette who, try as she will, cannot be faithful. Divorced by one husband, she marries another, yet proves disloyal, and is threatened with prosecution. Who should the commissioner of police prove to be but her first companion? Instead of taking revenge, he advises his successor to forgive her, saying, "When you have loved a woman, when you have lived with her for years, she may have treated you meanly, and you may be glad to be rid of her, — but there still remains within you a sympathy such as you might feel for a little pet animal who had bitten you, and you cannot refuse her a piece of sugar."

In *Les deux Ecoles* (1902), Capus advises against divorce for infidelity. "Woman," says the heroine's mother, "should never seek to know whether she is deceived. We are too superior in general to our husbands to trouble ourselves with such details. And the men do not merit our attaching such importance to their faults. Let them deceive us if it gives them pleasure. As for us,

we should remain, not only in doubt, but in disdainful ignorance." Of the two schools of husbands, the volatile and the staid, Henriette discovers that she prefers the former, and, although she had been on the point of securing a separation from her Edouard and accepting the addresses of a sober councillor, she concludes to join hands with Edouard once more, saying, "When you deceive me, I shall ask but one favor, that you do not tell me."

Equally tolerant is the wife of the hero in *Les Passagères* (1906). She smiles upon her husband's infidelities, amused by his childlike love of stolen fruit, and by his transparent devices for tricking her. Having reproved him for expending a small fortune on a piquante milliner, and having yielded to his plea for forgiveness, she detects him forthwith in an intrigue with his daughter's governess. Pursuing the pair on their flight to Havre, she appears, not as an angel of vengeance, but rather as an angel of amused pity, assuring her Robert: "I shall forget very quickly. After all, I am your friend, your comrade for life." And Capus would have us believe that such treatment alone could effect a cure in the too susceptible husband.

In *Notre Jeunesse* (1904), written in collaboration with Arène, Capus introduces a wife who, childless and unable to win her husband's love, is tempted to bestow her affections upon another. At this juncture, there appears a natural daughter of the husband, of whose existence he had not earlier known; and Madame Briaut, in adopting this girl, finds an object for her love and a bond to unite her with her husband.

Capus, in *L'Oiseau blessé* (1908), focusses attention upon the life of a girl betrayed, yet resolving to face the

future bravely. But he elicits sympathy, also, for the wife of her protector. This woman, finding that her husband is ready to sacrifice his diplomatic career for the sake of Yvonne, begs the latter to release him. Yvonne comes of the stock of Rosine and the little functionary. Her stoicism in adversity and her self-reliance are characteristic. "When a girl has committed a fault," says Yvonne, "she should not boast of it, certainly; . . . but she should not blush for it, since the thing is past. She should face the consequences with a firm mind, and try to behave discreetly for the future."

In two plays, *Un Ange* (1909) and *Les Favorites* (1911), Capus deals with the new woman more ironically. In the first, he depicts a heroine always right in her own eyes. She ruins her husband and a lover by gaming, but swings back to the former when he calls upon the latter, as notary, with a writ. Eventually, she takes still another, three couples in the play shifting partners as though at a cotillion. The society through which moves this self-justifying coquette is shallow and decadent. That which is shown in *Les Favorites* is more amusing. The "favorites" are women who would play a part in the world, climbing to prominence on the shoulders of admirers, using love as a means to gratify ambition. Three women in particular here unite in the founding of a journal, ostensibly designed to effect social and political reforms, but in reality intended to satisfy aspirations esthetic and social. One new woman would make it the vehicle of her articles, another would use it to reach the stage of the Comédie-Française, and another would thus seek reinstatement in the world of the élite. Equally satirized is the politician, a victim of the blue-stocking feminist.

Similar in mood, *Hélène Ardouin* (1913) follows the fortunes of a woman indifferent to the treasons of her lord, and glad to see him depart with another, since this emancipation enables her to find solace with a lover in Paris. Capus' satire, which here and in *Les Favorites* is directed against feminism, turns upon political trickery in *L'Attentat* (1906), written with Lucien Descaves. A deputy feigns that a pistol discharged accidentally has been fired at him by an anarchist, and, posing as a model of generosity, pleads in court for his supposed assailant, thus winning an election.

Money and intrigue constitute the subject-matter of Capus' art in *Mariage bourgeois* (1898), *La Bourse ou la vie* (1900), *Monsieur Piégois* (1905), and *L'Aventurier* (1910). Bankers, promoters, speculators, and self-made millionaires are the stock personages of these plays. Smartly ironic is the tone of all but the last; and yet the first ends in a happy marriage which restores the fortunes of a banker threatened with failure; the second preaches the pleasant moral that rustic retirement is better than immersion in the maelstrom of finance; and the third exhibits the escape of the proprietor of a gambling casino from his shady business and a dowdy mistress to marriage with a widow of wealth and position. The conventional story, which, in each of these three, is lost sight of in the lively burlesque of manners, becomes more prominent in *L'Aventurier*. Here the hero is a noble fellow who has gone to Africa in quest of a fortune. Having found it, he returns to aid those that disdain him, in particular his pretty cousin, who has broken her engagement to him in order to accept the attentions of a climbing deputy. In the end, she comes to understand the adventurer's worth.

When Capus, as here, endeavors to sober down and try romantic attitudes, he cuts a poorer figure than in his jolly comedies, such a lively piece, for example, as his recent *L'Institut de beauté* (1913). In his romantic mood, Capus feels it incompatible with his newly assumed dignity to accord pardon to the erring. In plays like *La Châtelaine* and *L'Adversaire*, accordingly, he will not allow a reconciliation following the disloyalty of husband or wife. In *La Châtelaine* (1902), the mistress of a dilapidated château wishes to divorce her unworthy lord and sell her property in order to lead an independent life. Although her husband has agreed, he is incited to oppose the divorce by a designing mamma who would capture for her daughter the reformed man-about-town, now ready to lay his wealth at the châtelaine's feet. After a sharp conflict, the husband resigns his wife to this successor.

In *L'Adversaire* (1903), a wife, provoked that her husband is an indolent dreamer, gives herself to the man who assumes a task refused by the other. In a powerful scene, the husband, stirred from his apathy, elicits from his wife a confession. They will part, but he will take on himself the burden of her infidelity, that her reputation may be unharmed. The lady's mother declares that, had the woman sinned, she could not be forgiven; but that the sin of a man is pardonable. This comment but assures the divorce of the pair. Although the characters of wife and husband are not fully established, there is compensation in the incidental satire at the expense of the ambitious Madame Bréautin and her politico-literary salon.

Lemaître has called Capus a realist in a classic manner, meaning thereby that his art presents life with tranquillity,

avoiding the ugliness and violence of naturalism on the one hand, and the undue emphasis of propagandism on the other. Certainly, Capus fails when, as in *Les deux Hommes* (1908), he, by exception, endeavors to illustrate a thesis. It may be true, as he says, that there are two classes of men, those who can adapt themselves to every change and so conquer, and those who, resisting change, fail. Yet the characters and story that he invents to make clear his distinction run away with him, and the result is less satisfactory than if he had, as usual, drawn life impartially.

In general, Capus is a master of what has been called the *théâtre du digestion,* plays designed to afford an after-dinner sedative. He possesses the journalist's sixth sense of nosing out just what the public desires, and, for the sake of popularity, he is willing to sacrifice gifts that might have made him a more serious artist. His plots are a little shopworn, but rendered palatable by their seasoning of wit and observation. His fun is less gross and mechanical than that of such makers of farce as Feydeau or Courteline. Like Tristan Bernard and de Flers and de Caillavet, his worldly cynicism is devoid of malice, and he looks with bland indifference upon the aberrations of folly or vice. Aside from the laughter he affords, he can stir in his audiences gentle emotion, — just enough to please. Though weak in his dénouements, he is so adroit in unfolding his dramas that no one would hold him a sinner against logic. He is wise enough never to fatigue the understanding, avoiding subtleties in character and complications in plot, adapting his pieces to the intelligence of the tired business man or the débutante seeking amusement. Above all, he is natural in dialogue,

so natural, indeed, that we feel that he deserves no credit for writing such plays, inasmuch as his folk must inevitably have talked in that fashion. Shallow, skilful, diverting, Alfred Capus is the epitome of Parisian art when least serious.

### Lavedan

Henri Lavedan (1859– ), born in the same year as Maurice Donnay, is less exquisite and even in his art, but more catholic in his interests. Unlike Donnay and Porto-Riche, he finds that love is not all of life. Instead, character portrayal attracts him for its own sake. With ease and gusto, he paints the gay habitué of the boulevard, the ambitious parvenu, and the foolish, proud, or wicked aristocrat. A man of the middle class, he understands not only his social equals and inferiors, but also those above him, children of the old nobility, deprived of political privileges and vainly seeking to assert their fancied preëminence in realms less worthy. Lavedan, in drawing these types, is witty and indulgent, satirical and mildly moral. He reproves without chastising, and accommodates himself to many moods and manners. Thus he can be bitterly satiric, as in *Le Prince d'Aurec;* sternly tragic, as in *Le Marquis de Priola;* merely merry, as in *Le nouveau Jeu;* constructively helpful toward reform, as in *Les deux Noblesses;* innocently optimistic, as in *Catherine;* cynically jaunty, as in *Viveurs*, *Le vieux Marcheur*, and *Les Médicis;* pathetic, as in *Sire;* melodramatic, as in *Servir* and *La Chienne du roi;* gravely moral, as in *Le Duel*, and Molièresque, as in *Pétard.* He can even compose with success the scenario of a moving picture — *L'Assassinat du duc de Guise* (1908) — emulat-

ing the example of d'Annunzio in *Cabiria*. In short, Lavedan is versatile or nothing, a man of lively imagination, facile pen, and the gift for rendering life in many aspects.

Like Porto-Riche, Lavedan early deserted the law for letters, writing for the *Monde Parisien* light verse and political articles, and ere long trying his hand at smart little dialogues composed as a result of his frequenting the boulevards and a group of blasé youth, Les Faucheurs. At the suggestion of Jules Claretie, he finally applied his skill in the transcription of everyday speech to the making of a full-sized play, *Une Famille*, which was accorded the honor of representation at the Comédie-Française (1891). But it was not until the next year, in *Le Prince d'Aurec*, that Lavedan disclosed his full powers.

Like *Les Fossiles* of de Curel, *Le Prince d'Aurec* is a study of the old nobility in decline. D'Aurec, a dissipated nobleman, having lost at gaming, appeals to his mother, who is ready for every sacrifice to save the class into which she has entered through marriage. She assists her son to defeat the machinations of a Jewish banker, who would take advantage of his patron's situation to secure the favors of the latter's wife. In this struggle, something of d'Aurec's better nature is aroused, and he promises amendment. It must not be supposed, however, that for all his folly he is an unsympathetic character. On the contrary, he is both appealing and amusing, with his faith in his own inerrant right to be regarded as the flower of a superior race. If his ancestors prevailed in heroic combat, he, by virtue of the same qualities, may be expected to prevail in deciding momentous questions of fashion. Moreover, if called upon to give his life, he would do it, as

he says, in proper style. Other figures clearly drawn are the psychological novelist, who is preparing to chronicle the corruption he observes; the shrewd banker, who would prey upon that corruption; the ingratiating marquis, who lives by serving as social adviser to the élite, conciliator of quarrels, and silencer of scandal; and the sensible duchess, a woman of the middle class, married for her money, but perceiving the need of regenerating the aristocracy through the virtues that have given power to those of humble birth.

The relations of the nobility and the new industrial aristocracy are further explored in *Les deux Noblesses* (1894), which is linked with the former play by means of a romanesque fable. The Prince d'Aurec, having blown out his brains after an affair at cards, has left a son, to be reared by his grandmother but lost sight of in America for thirty years. He reappears as a captain of the petroleum industry and an apostle of the modern gospel of labor. His son aspires to the hand of a girl of noble birth, but is rebuffed by her father, a marquis. In the end, the youth's aristocratic descent is discovered, and the marquis relents. The revelation of the identity of Henri is made through a workman, who had once served in the police. Dismissed by the captain of industry, he organizes a strike to regain his place, and, when still resisted, reveals the fact that his master is indeed the son of the prince, and that the beneficent Madame Durieu, who has protected the hero and the heroine in their love-making, is no other than the wife of the lost Prince d'Aurec. This involved intrigue is merely an excuse for expounding through excellent dialogue the contrast between the old aristocracy of birth and the new aristocracy of service.

In *Catherine* (1898), Lavedan writes a sweet and pretty comedy that smacks of the manner of Octave Feuillet, although again involving a discussion of the relations between the nobility and the bourgeoisie. A duke falls in love with the girl who gives piano lessons to his sister, and marries her with the consent of his mother, only to find that her middle-class family grate on his sensibilities, and to feel a regretful interest in his cousin, who has always loved him. When Catherine, his wife, surprises them together, she sends for her humble admirer. But Paul, the virtuous workman, shows his friendship by renunciation, persuading Catherine to remain with her husband. Especially good are the scenes that reveal Paul's unselfish devotion, and the representation of the duke's boredom as his father-in-law insists on cutting his roses, and his sister-in-law prates of ill health, and his little brothers-in-law climb his trees and muddle up his library.

One other play by Lavedan, *Le Marquis de Priola* (1902), exhibits a nobleman. But the author does not now contrast or reconcile his hero with the middle class. He rather depicts a Byronic villain engaged in fascinating and destroying the fair. Lavedan's marquis is an amateur of the affections who collects female hearts as an esthete, and preaches an Epicurean philosophy to his young friend and ward, later discovered to be his son. The wife of the marquis, having left him and married again, yearns for him. What delight he may find in attempting her reconquest! Yet twice it is her gentle emissary that he brings to the point of yielding to his wiles. So compelling is the fascination he exerts that he continues to play with these two helpless women and with a certain Thérèse, until his protégé, Pierre, objects. At this juncture Pierre,

who has learned by chance of the former disgrace of his mother, assails the marquis as responsible, only to be told that he is the marquis' own son, — a situation resembling that in Oscar Wilde's *A Woman of No Importance*. But Lavedan, in his dénouement, seems to have been inspired by the saturnine imagination of de Curel, for, as Pierre warns his wicked father of the revenge nature will take upon him for his excesses, the latter suffers a stroke. He may live for years as a blind paralytic, and part of his punishment will lie in the fact that the avenging Pierre will be his attendant.

This vision of vice, poetic and tragic, finds a lighter counterpart in scenes prosaic and ironic, presented in such plays as *Viveurs* (1895), *Le vieux Marcheur* (1899), and *Le Goût du vice* (1911). The first is most intense, a series of vignettes of heartless questers after pleasure, folk of the boulevard tormented by desires they can never satisfy. In *Le vieux Marcheur*, disappointment and disillusion are tempered with more of humor, and in *Le Goût du vice*, a cheerful ending sweetens the earlier bitterness. Not vice alone but the taste for it, the desire to be thought more wicked than we are, is what Lavedan satirizes. The wife who, by indulging her taste for vice, has encouraged her lover to a midnight meeting, is awakened to her folly by an honest admirer. When she would recompense him with her love, she learns from him the duty that she owes to her husband. The play, which began as a cynical comedy, ends, therefore, with a pleasant moral, the wife reunited with her husband and suggesting to him "The Distaste for Vice" as the title of his new work to replace the naughty tales he has composed in their common endeavor to appear fashionably wicked.

Still more mirthful is Lavedan's *Le nouveau Jeu* (1898), a lively trifle that seeks to vie with the comedies of Alfred Capus in its light-hearted fun at the expense of a couple inconsiderately wedded and as easily parted. Paul Costard, on a wager with his mistress, wooes and wins for wife a chance acquaintance. This girl accepts what fortune offers, merely to be in fashion. But such a union cannot last. Within a week Paul reverts to the lady who by her scolding had driven him to propose to Alice, and Alice, an ingénue of eighteen with a worldly philosophy, accommodates herself to a more congenial companion. After each has surprised the other deeply involved with a rival, both bow before the judge who would render their separation legal. No speech in Lavedan's theatre has been more often quoted than Costard's retort to the judge, who rebukes him for having married. Costard explains that marriage is like spinach. "In order to dislike it, you must first taste it."

Satire upon parvenu pretensions motivates Lavedan's *Les Médicis* (1901), and his recent *Pétard* (1914). In the first, comedy degenerates into farce when the proprietor of a restaurant who aspires to be regarded as a patron of art names his children Euterpe and Michael Angelo, dresses them absurdly, and accepts the puffing of his former *chef*, now turned critic for a journal. The mock critic schemes to win his victim's money and his wife, and, in a scene inspired by the *Bourgeois Gentilhomme* of Molière, disguises as an Indian rajah, come with an interpreter to admire the paintings in Laurent's gallery. He poses to Madame Laurent for his portrait, and when her husband has been prevailed upon to retire to the country, arranges to console her loneliness. To demon-

strate her husband's folly, she paints a futurist picture which he finds equally effective upside down or down side up. Lavedan's *Pétard* is cut from much the same cloth, although less extravagant. The excellent booby Pétard, not content with sending his name broadcast on biscuits, chocolates, and rubber shoes, would still further glorify it by purchasing the ancestral castle of a nobleman and by making love to the sweetheart of the nobleman's son. But the lady is merely seeking to retrieve the deed to the property in order to restore it to her lover. Lavedan's dialogue, as usual, is racy, and the piece moves with verve.

To balance the artificial in satire, Lavedan, in *Sire* (1909), offers the artificial in pathos, although his gift for characterization stands him in good stead in conceiving the person of an old countess who suffers from the delusion that the son of Louis XVI still survives. A physician, to humor and cure her, engages an actor to assume the rôle of the supposed sovereign. But so imbued does the actor become with the noble ideal of the countess, that, even when she has learned his identity, he goes forth to die for his country in the Revolution of 1848.

This trend toward melodrama, already apparent in *Varennes* (1904), written with G. Lenôtre, becomes pronounced in Lavedan's *Servir* (1913) and *La Chienne du roi* (1913). The latter — a mere tableau that has proved useful as a curtain raiser for introducing the former — shows Madame du Barry in prison awaiting the cart that is to bear her to execution, trembling at the thought of death, yet refusing a priest's proffer of escape. *Servir* merits attention as forecasting vaguely the Great War, and posing one of its problems. What will a soldier do when he finds himself a pacifist? And what will a pacifist

do when he chances to discover the most deadly of explosives? Lavedan, to answer such questions, imagines an artillery officer with a natural antipathy to his profession, yet possessed of the secret of a green powder so frightful in its capacity for destruction that he resolves to conceal all trace of his knowledge of the formula. But he is opposed by his father, a stoic old colonel, who, fitted for the highest post in the army, has been kept from promotion by calumny. Berating his son for declaring that he will fight only if his conscience approve the cause, and spying upon the youth to save the green powder and its formula for the service of his country, the colonel confronts Pierre in a tense scene. The colonel's wife, sharing the views of her sons, throws herself between the angry men, threatening to take her life. Already she has lost one son in battle, and now she learns that another has died in Morocco through the machinations of the enemy, and that her husband has agreed to undertake a bold maneuver at the frontier that may check the mobilization of this foe. She and Pierre can no longer hesitate. Theory is one thing; the exigency of the moment is another; and as cannon boom announcing the opening of hostilities, the pacifists and the militarist are united. "My sons call me!" exclaims Madame Eulin. "If I were a man I should go to rejoin them where they have fallen," — to which Pierre adds, "I go!"

It is in *Le Duel* (1905), rather than here, however, that Lavedan is seen at his best, or at that median point in his development most readily to be appreciated both at home and abroad. The drama is more psychologically subtle and consciously ethical than the rest of his theatre, and his characters are drawn in the round without the

omissions and warpings of caricature. If they talk too much, they at least speak from full hearts. Lavedan, the satirist or melodramatist, has here given way to Lavedan the moral analyst. The duel set forth is the contention of brothers, a priest and a physician. The priest, once a free liver, has become an ascetic; the physician, once a mystic, has become a skeptic. The latter loves the wife of a degenerate duke confided to his care. His brother, as her spiritual adviser, has warned her against responding to a man not her husband, unaware of her lover's identity. The most telling scene occurs in the second act, when the duchess, prevailed upon by the priest to forego her meeting with the physician, is discovered by him in conference with the churchman. The brothers thus stand uncloaked as rivals. The priest summons the physician to relinquish the duchess, and the physician maintains the purity of his motives and turns the tables by making his brother doubt the virtue of his interest in her, and by defying him to remain longer in the Church. The deadlock is resolved, however, by the fortunate suicide of the lady's husband and by the advice of a missionary bishop. The Abbé Daniel, says the bishop, should keep to his vows and understand that in feeling an affection for the lady he has not sinned; yet he must surrender her to his brother whose love is natural and honorable, and not shrink from bidding her farewell before leaving for work in a leper colony. As for the duchess, she would be in error to retire from the world to a cloister; her vocation is marriage, and the physician, though a skeptic, is a man of conscience worthy to be her husband. The impeccable morality of this piece, its delicacy of observation and fineness of literary texture

have made it the best known of Lavedan's plays upon the English stage.

Since the opening of the war Lavedan has composed with Miguel Zamacoïs a dramatic poem *Les Sacrifiées* (1917) and has reverted to his first love, the dialogued tableau. Like the two little scenes entitled *Quarts d'heure* that he wrote with Gustave Guiches for the Théâtre-Libre in 1888, his twenty *Dialogues de guerre* (1916) and his *Portraits enchantés* (1918) consist of static situations revealed by conversation. The last weaves ironic speeches about the visit of the Kaiser and Hindenburg to the portrait gallery of a captured museum. The pictures, at the Kaiser's order, have been rearranged according to social distinctions, and he boasts that he thus possesses the notables of historic France. Hindenburg echoes tersely his master's long disquisitions, which god-like discourse is taken down stenographically for the benefit of future generations. But upon the withdrawal of the Kaiser, the portraits express their amusement at the All-Highest and his conceptions of art, Voltaire lamenting his own praise of the Germans, and Rousseau commending him for uttering his Confessions also.

Variety is the spice of Lavedan's performance, which ranges, as we have seen, from the trifling to the grave, from the naughty to the nice, from the satiric to the stern, from the fantastic to the impassioned. In commenting upon one of his plays, Lavedan writes, "I have done my best to transform myself, simply to give variety to my work." Such is his purpose. He is many-sided, yet less impressive in any one style than he would have been had he developed, like de Curel, but a single manner.

## Lemaître

Distinction as a critic constitutes no pledge of excellence as a dramatist, and, of the baker's dozen of plays produced by Jules Lemaître (1853–1914), only a third will probably survive. Among his less successful pieces are *Révoltée*, *Flipote*, *Les Rois*, *L'Age difficile*, *Bertrade*, *La Princesse de Clèves*, and two classical burlesques. To these a few words may be devoted before passing to a consideration of his five major dramas.

In *Révoltée* (1889), a frivolous woman, wed to a schoolmaster, seeks relief from his pedantries by flirting with a fashionable sportsman. After her brother has been wounded in a duel by the dashing lover, Hélène is reconciled to her husband, although her future seems far from assured. Hedda Gabler could as little have found felicity with her Tesman. *Flipote* (1893) is equally unsatisfactory, a symmetrical love story with its hero and heroine separated at last by professional rivalry. *Les Rois* (1893), however, ranks high among the lesser plays of Lemaître, both as a study in psychology and as a picture of the conflict between democratic and autocratic ideals. The scene is an imaginary kingdom, governed by a friend of the people on behalf of his conservative old father. Hermann is opposed in his reforms by his wife and by an envious younger brother, but inspired by a woman of radical views, who, finding that he cannot assert himself fully in the people's cause, begs him to abdicate. He has hesitated Hamlet-like between two compulsions, but is ready now to surrender to Frida, who would protect him from the more violent revolutionaries. At this juncture, his wife, interposing at his meeting with Frida, slays him,

actuated partly by jealousy, partly by her desire to save the crown, which now passes to her as regent, since the scheming younger brother has also suffered death in his attempt to dishonor a girl of the people. In spite of its fine characterization and the interest of its ideas, *Les Rois* proved over-complicated in intrigue and uncertain in emphasis.

Simpler in structure are *L'Age difficile* (1895) and *Bertrade* (1905), both concerned with character. The hero of the first is a bachelor, who has attained the difficult age of sixty unscathed, but finds himself in danger of succumbing to a coquette. The hero of the second is a duke who would resolve his financial embarrassment and uphold his name by uniting his high-souled daughter to a brutal man of affairs. When Bertrade refuses, her father proposes another alternative, — his own marriage with a former mistress, a widow enriched through the wooing of wealthy consumptives. But Bertrade again interferes. Then the duke, having consumed her dowry as well as the fortune of his sister, takes his life, evading both horns of what had appeared a prepared dilemma.

In *La Princesse de Clèves*, written earlier for Bernhardt but not produced until 1908 by the Théâtre de l'Action Française, Lemaître dramatizes the story of Madame de Lafayette's famous novel of the seventeenth century. The princess, unhappy in her marriage, loves the duc de Nemours, yet resists him even after the death of her husband. Lemaître suggests, however, that in time she may reward her suitor's long devotion.

Of the classical burlesques, *Le Mariage de Télémaque* (1910) was written as an opera libretto with Donnay. More piquant was *La bonne Hélène* (1896), which offers a

parody upon the popular exaltation of Greek and Roman subjects, showing Helen beloved, not by Paris alone, but by Priam and Hector. Troy can be saved only if the gods be propitiated by one unsullied by Helen's kisses; yet no one is able to fulfill this condition save a child—little Astyanax.

Although none of these pieces be quite satisfactory, the five other dramas of Lemaître reach a high level. These are *Le Député Leveau, Mariage blanc, Le Pardon, L'Aînée,* and *La Massière.* Leveau (1890), like the hero of *Monsieur le ministre,* by Jules Claretie, and *L'Engrenage,* by Brieux, is an honest man corrupted by politics. In rising, he grows apart from his good wife, intrigues with a marquise, and plans to marry her as soon as each can secure a divorce. His wife, however, will accord him a separation only if he allow their daughter to wed a worthy deputy whom she loves. But the husband of the marquise, who has gained political prominence through the efforts of Leveau, kicks down the ladder by which he has climbed, and, discovering the disloyalty of his wife, turns her off. As a result, she, who had thought merely to make use of Leveau, is forced to unite with him, although neither can feel for the other more than contempt.

Interests purely domestic are to the fore in Lemaître's other plays. In *Mariage blanc* (1891), a rich libertine of fifty, overhearing a consumptive complain that she must die unloved, conceives the idea of marrying her, feeling toward her the same morbid curiosity which Hilda, in *The Lady from the Sea,* feels toward Lyngstrand. Her half-sister Marthe, who already has been forced to relinquish much to the invalid, resenting the fact that the latter will take this man whom she might have made her

own, assails her with reproaches. Then, having left her fainting, Marthe turns to Jacques and secures his promise for a future meeting. But Simone, who has revived in time to witness the scene, dies, overcome by it. If the author evinces something of the manner of de Curel in handling an abnormal situation, he lacks de Curel's imagination and fervor.

Notable as a triumph in technic is *Le Pardon* (1895), which, like Schönherr's *Weibsteufel*, ingeniously develops a drama with only three characters. A husband dismisses his disloyal wife, whereupon the woman with whom she finds an asylum prevails upon him to forgive her. But this friend is so earnest in her plea that Georges, perceiving that she loves him, meets her more than half-way. When the wife accuses her friend, the latter confesses. Yet husband and wife are finally reconciled, each having fallen. "We are even," says Georges. "It's a binding link . . . to have been equally to blame. Now as I speak of it, it seems so long, long ago! There will remain just a tinge of melancholy, and our tenderness will be a little more serious and indulgent."

The note of toleration sounded here finds an echo in Lemaître's *L'Aînée* and *La Massière*. The former (1898) offers an amusing study of a family of girls whose failure to marry has disturbed their parents. Yet with the first act, three of the six daughters of Pastor Petermann are disposed of to husbands; and the plot thereafter focusses upon the eldest, who, like her counterpart in Barker's *Madras House*, is "mother's right hand", the helper of all the others. She loses to one sister an unctuous theologian whom she has loved, and to another an elderly official whom she has intended to marry as a means

of assisting her youngest sister. Seeing herself misunderstood and neglected, she is elated, indeed, when a lieutenant of hussars makes casual love to her at a party; so she laughs at the fact that his innocent attentions have compromised her. Her father looks upon her with scorn, for, since the Confession of Augsburg, no Petermann has failed in his duty. But her relatives by degrees are brought to forgive, and the lieutenant will make amends by offering marriage. Unexpectedly, Lia refuses. Thereupon the lieutenant's uncle, a wealthy neighbor who in order to escape the designs of matchmakers has posed as already married, asks for Lia's hand, and her relieved parents implore Heaven's blessing on the union. Lively in plot, and admirable in characterization, this play is smartly ironic.

Best among Lemaître's later dramas was *La Massière* (1905), which has been acted in the English version of Jerome K. Jerome as *Poor Little Thing* (1915). A middle-aged painter, attracted to his youthful studio assistant, fancies his affection to be merely paternal, until he finds a rival in his son. It is his wife's jealousy that makes him realize how much Juliette means to him, but, for the sake of the boy, he struggles to conquer himself. His wife, earlier incensed that her son should think of marrying a girl without fortune, is won over by Juliette's modesty, content that Jacques, by marrying the girl, should remove from her path a rival. If the piece in its central struggle resembles Ibsen's *Master Builder* and Björnson's *When the New Wine Blooms*, it is original in portraying the local color of the studio, the admiration of the pupils for their master, and his dependence upon their praise.

Echoes may be heard in Lemaître's work for the stage

of many playwrights and varying styles. The catholic taste and wide knowledge of the critic have made him necessarily eclectic. He has reacted against what was rough and rude in the Théâtre-Libre, and against what was artificial in the school of Scribe; yet from both he has borrowed liberally. He has experimented in one kind after another, bringing to all the most exacting taste. He knows too much to be sure of anything, but he is an artist skilled and careful, a moralist conservative yet indulgent.

### Worldlings Disillusioned

Of the many lesser dramatists who record life's little ironies, Guiches, Vandérem, Picard, Guinon, and Hermant are typical. Gustave Guiches (1860– ) made his bow at the Théâtre-Libre in two short pieces, *Au Mois de Mai* and *Entre Frères*, written with Henri Lavedan and performed under the title *Quarts d'heure* (1888). In various other plays, *Snob* (1897), *Ménage moderne* (1901), *Nuage* (1901), *Lauzun* (1909), and *Vouloir* (1913), he has offered studies of love and jealousy and the corrupt manners of a sophisticated society. *Lauzun*, written with François de Nion, is an historical drama concerned with the marriage of its hero and Mademoiselle de Montpensier. *Nuage* somewhat resembles Lemaître's *Pardon* in presenting the relations of a couple whose threatened separation is averted because each can fling no stones at the other.

Fernand Vandérem (Henri Vanderheym, 1864– ) has specialized in representations of marital infidelity. As a rule, he prefers to drop his last curtain upon a reconciliation; yet in an early play, *Le Calice* (1898), a wife, tortured by her husband's intrigues, takes chloroform just

as he repents. In *La Pente douce* (1901), the triangular relationship is finally accepted by all three; but in *Cher Maître* (1911), Vandérem's masterpiece, the lover and the wife separate out of pity for their victim. Although Henriette, in giving herself to her husband's secretary, is merely retaliating in kind for injuries received, she and the secretary refuse to pain further their "dear master." Dramas like these and others from Vandérem's pen — *Cendre, Deux Rives, Patronne, Charlie,* and *Les Fresnoy* — merit a hearing, but are not sufficiently distinctive to endure. Unwontedly serious is *La Victime* (1914), composed with Franc-Nohain, a piece wherein Vandérem, like Brieux in *Suzette,* decries divorce, as imperiling the interests of the child of quarreling parents.

Ironic realism, employed as here to point a social evil, is more evident in at least one play by André Picard (1874– ). This is *Le Cuivre* (1895), written with Paul Adam, and satirizing the careless makers of war, frivolous diplomats, dishonest financiers, and unscrupulous politicians who pull the strings that precipitate a conflict. The inability of the masses to cope with the cupidity of profiteers, and their efforts to resist the inevitable, are admirably shown in the third act. Elsewhere, Picard deals with character rather than crowds. In *La Confidante* (1898), for example, he draws an amusing picture of a widow who prefers her vocation of consoling a whole community to marrying any one of its members. In *La Jeunesse* (1906), he shows that the man of middle age who would seek to revive his youth by an affair with a young sweetheart will eventually weary her and return to his wife as a companion more suitable.

In three plays — *L'Ange gardien, La Fugitive,* and

*Dozulé* —, Picard's art appears at its best. The first (1910), in its study of a woman outwardly austere who yields to passion, faintly resembles de Curel's *L'Envers d'une sainte*. A widow, absorbed in works of charity, discovers while visiting at the château of a cousin that his wife is intriguing with an artist. She delights to block their secret meetings, but the artist shows her that she is actuated by jealousy rather than virtue. "Don't outrage love," he exclaims, "you, too, love. I forbid you to triumph over love. I will close your lips." To her surprise, she fervently returns his kisses. Yet it is part of the author's irony that Thérèse should regain her self-control, and resume her simple life, prevented now from marrying an honorable suitor by the information laid against her by the dishonorable artist, who has merely trifled with her affections.

Another widow is the heroine of Picard's *La Fugitive* (1911). Madame Journand, having made a match for her daughter with a notary, and conducted successfully the business left by her husband, turns for companionship to an archeologist, unhappy in his domestic affairs. They may love, though they cannot marry. Yet, on returning with her scholar from a tour of Egypt, Madame finds that her daughter is already threatening to emulate her own example by taking a lover. "My fault has been your excuse," the mother affirms; "now I will aid you." In short, she will renounce in order to encourage her daughter's renunciation. Each, for the sake of duty, will agree to curb desire.

If Picard here bids fair to play the moralist, yet, in his delightful comedy *Dozulé* (1912), he is once more ironically amoral. A provincial stationmaster is deserted by his

wife, who has been enticed to escape her narrow existence by the trains rolling beneath her window. One day, after ten years of separation, he plucks up courage to call upon her in Paris, where she has climbed from lover to lover and become the mistress of a senator. She welcomes her humble Achille, and determines to gratify his aspiration to become stationmaster at Dozulé. So she sends off her senator to demand from an official the coveted place. Some day, she tells Achille, they may meet at Dozulé. "But why wait?" he asks. "Why indeed?" she answers. Hence, when the senator returns, it is to hear his Margot's voice from behind a locked door informing him that Achille is her husband, and to hear Achille cry gaily, "Good night, baron!"

Albert Guinon (1863– ), like his master Henry Becque, has written a few well-considered dramas of realistic disillusion, but in his first plays and his last he is more cheerful than in those composed during mid-career. *Seul* (1892), already described, smiles at the virtuous indignation of a husband who dismisses his wife and her daughter on discovering, after thirty years, that the former had once intrigued with a lover, and that the latter is the fruit of that affair. Presently, Ledoux is only too glad to effect a reconciliation even with his one-time rival, having in the interval suffered from domestic neglect and the insolence of servants.

Wealth-hunting in marriage is satirized by Guinon and Maurice Denier in *Les Jobards* (1891). When a youth aspires to the hand of a pleasure-seeking girl, her father demands that Henri bring her a considerable sum. But to do so is impossible, since Henri must impoverish himself to make reparation for his father's wrong in con-

ducting a shady business. Accordingly, he must forget Aline, and, to secure a position, must marry Aline's poor cousin, who through the bankruptcy of her father has been deserted by an ambitious suitor. Neither loves the other, yet, as victims of a society controlled by the worship of Mammon, they are thrown together.

The power of wealth is again assailed in *Décadence* (1904), Guinon's satire upon the old nobility in decline. Here the daughter of the duc de Barfleur is desired in marriage by a Jewish capitalist of mean extraction, who, hoping for advancement through the match, has bought up the debts of her father and her brother, and will effect their ruin unless Jeannine becomes his wife. She accepts the bargain, but takes revenge by snubbing her husband and his family, and then by running off with a marquis. Since the latter proves too poor to gratify her luxurious tastes, she returns ere long to her husband, who is content to receive her, since she may afford him an excuse to get on in society.

Similar irony and disillusion appear in *Le Joug* (1902), written by Guinon in collaboration with Madame Jeanne Marni. A middle-aged *viveur*, fearing that his health may fail, resolves to lead a sober life for the future. But, no sooner has he broken with two gay fancies, than he is captured as a husband by the daughter of a former mistress. Soon Henri perceives his mistake. He is victimized right and left by Juliette, her mother, and her questionable friends. After one outburst of wrath at a rival, he surrenders to his ignoble fate.

Unwonted sentiment appears in the earlier *Partage* (1896), which varies the triangular plot. A wife, left by her husband at a seaside resort, pities a nervous invalid,

and excites the jealousy of his mother. When the husband, summoned to interfere, suggests taking his wife on a journey, the hypochondriac protests, demanding that she cast in her lot with him. But the husband, finding them together, throttles his rival; whereupon the wife suffers a shock from which, in the last act, she dies. Excellent as is the play in its study of conflicting emotions, it is less successful than the author's dramas of irony.

Such irony is again manifest in *Son Père* (1907), written by Guinon with L. Bouchinet. A woman, long separated from her husband and living in straitened circumstances, is surprised at his reappearance. He has redeemed his doubtful past by industry, and desires to make the acquaintance of his daughter. The latter accedes to his proposal that she visit him, rejoices in the comforts he bestows, falls in love with the friend he invites to dine, and forgets her honest suitor far away in the Congo. When her mother complains to the father that he has stolen the girl's heart, he shrugs his shoulders. Why should they wrangle over the disposition of her affections? Already she has bestowed them elsewhere. Youth will seek youth, and the older generation must be resigned.

Pleasanter than any save his first two dramas is Guinon's *Le Bonheur* (1911), which proposes an explanation of woman's attitude toward marriage. Love and marriage, says Guinon, are not conterminous. Marriage represents the fireside, the home, joys that are three parts tranquil comfort. Love excites, yet never satisfies. Woman thirsts for passion, but cannot be content without the peace, the respectability, the dignity of marriage. Guinon's heroine is a widow, torn between love for the

youthful René, and sober liking for the older Dubois-Mantel, who will offer her marriage and an establishment. After one glowing scene with the former, she accepts the latter. René perceives the justice of her doctrine. Jealousy in a husband would be insupportable, because an official emotion, but in a lover it is inevitable. Happiness lies, not in love and its fevers, but in marriage and its calm.

For the most part, Guinon is content to observe the follies of life, the disagreements and disasters of matrimony. He suggests concessions, a making the best of bad bargains. His pieces display no heroisms and few lively emotions. He chooses folk from the world about him, surveys them without fear or favor, notes the preponderant influence of wealth, and produces entertainments which, by their fidelity to fact and their ironic spirit, are well qualified to satisfy the sophisticated.

Of all these worldlings of the stage, the most worldly is Abel Hermant (1862– ). From the writing of novels and critical essays he has turned to composing comedies, smart yet soul-sick. Hermant lacks the soft indulgence of Capus or the playful fancy of de Croisset. He strips the trappings from the vicious, to sneer at their uncloaking. Thus, even when including the virtuous, he fixes his gaze upon the wicked. In *La Meute* (1896), it is the evil designs of those who would bask in the sunshine of their victims' millions that engage his interest. In *La Carrière* (1894), it is doubtful diplomacy rather than nobility in his heroine that stands in the foreground. The hero of *Monsieur de Courpière* (1907), based upon Hermant's earlier novel, is a repugnant character, the "Terror of the Faubourg St. Germain", a district of Paris whose

folk are satirized, also, in *Le Faubourg* (1899). *La belle Madame Héber* (1905) sketches corrupt manners in tracing the malign influence of a beautiful woman; and *Sylvie, ou la curieuse d'amour* (1900) revels in immorality.

Sometimes Hermant seems to emulate Brieux in seriously opposing an evil and advocating reform. Thus, in *Les Jacobines* (1907), he assails those who marry with a view to procuring divorce when weary. Wives to-day but inscribe the names of their lovers on the civil registry, labeling a free union marriage. The case is argued in this piece by a husband who has done what he could to assure the happiness of his wife, only to find that she contemplates seeking a separation in order to wed his rival.

More characteristic, however, is the impartial attitude of Hermant as seen in his vivid snapshots of cosmopolitan society — *Transatlantiques, Les Trains de luxe, Le Cadet de Coutras, La Rue de la Paix,* and *La Semaine folle.* As for *Transatlantiques* (1898), it ridicules an American couple who marry their daughter to a spendthrift marquis, and must hasten to his rescue when he falls in debt. They will save him if he will dispense with a mistress who boasts of having already been honored by the attentions of a king. In *Le Cadet de Coutras* (1911), written with Yves Mirand, a young marquis proves the apt pupil of a worldly tutor who argues that the rule of life differs for masters and slaves. Wealth is the tool by which masters dominate. The boy who has stolen his father's stick-pin is worth more with the pin than without. What he did would be condemned in the humble. One may hate him only because with his booty he has become more powerful, but one should by no means despise him.

Minor characters serve to deepen the impression here conveyed of a heartless and decadent aristocracy. At the end, there is just a hint that the vicious youths who have amused the audience may, by joining the colors, become worthy of greater respect.

In *La Rue de la Paix* (1912), written with Marc de Tolédo, Hermant competes with Granville Barker's *Madras House* by poking fun at the idol of fashion. A student of the Normal School has forsaken his books to become proprietor of a leading shop on the Rue de la Paix. His prosperity is due to the aid early rendered him by a fair assistant. But he has disdained her for an intriguing employee who boasts of having come from the seraglio of an Egyptian prince. The worthy woman he has driven away opens a rival establishment with the aid of a déclassée Englishwoman and a bankrupt marquis; and when her former lover, alarmed, would patch up a peace, she informs him of the disloyalty of his new charmer.

In *La Semaine folle* (1913), Hermant admits rather more of sentiment. A Russian prince has repaired his wrong to his mother's companion by marriage, but, irked by this bond, has cast her adrift. Meeting her later at a Mardi Gras ball in Venice, he feels his affection revive, fanned into flame by jealousy of a marquis. A clash between the men having been barely averted, husband and wife are reconciled. It was the priestly recognition of their union that separated them. Their mistake lay less in loving outside the law than in afterward endeavoring to submit to it a passion essentially lawless.

Hermant is a dilettante, at his best in reflecting the folly and vice of those in the upper reaches of society.

He is never indignant, never ill-tempered. With an eye for detail and the nuances of feeling, and with less imagination than insight, he reports what he sees unswayed by illusions, impervious to enthusiasms. The world he represents is brutal, yet polished. "His talent," says a compatriot, "has been sterilized by moral nihilism."

## CHAPTER VI

### MAKERS OF MIRTH

#### Bisson

French comedy, which had been merry enough as developed by Labiche, Pailleron, and Meilhac and Halévy, grew cynical or brutal with Bourgeois, Jullien, and Ancey. For a time the Théâtre-Libre cast a shadow over Gallic gaiety. Yet the tradition of the joyous farce was too strong to be forgotten. Even while the protégés of Antoine were supplying him with bitter comedies, there were many outside the Théâtre-Libre bent upon provoking care-free laughter.

Two successes of 1888 may serve to illustrate the quality of a hundred others of the time. In *Hypnotisé*, by de Najac and Albert Milland, a professor of Oriental languages seeks revenge upon a professor of hypnotism for the latter's attentions to the former's wife. When the hypnotist, having offered himself as a subject for experiment, is lying in a trance, the Orientalist suggests to him a desire that he may be deceived by his own wife. Thereafter, the hypnotized hypnotist struggles as hard to be dishonored as most husbands to maintain their honor.

In the more amusing *Cocart et Bicoquet* of Hippolyte Raymond and Maxime Boucheron, a lover, to further

his affairs of the heart, registers at a village inn under an assumed name, and, having thrown his disguise into a river, is accused of having drowned this other self. The town goes wild with joy to think that at last it can boast a real criminal. Monsieur the assassin is fêted for his heroism by admiring ladies; and the hostess of the inn, whose testimony has incarcerated him, cries out as he threatens her, "Monster! take my honor, but leave me my life!" His lawyer, believing confession to be the safest policy, shouts at each denial by the culprit: "What are you doing, wretch? We admit everything, monsieur le président, we admit everything!" Those who wish to be associated as witnesses with so important a case imagine that they have seen what has never happened. A girl, who had been ready to jilt Bicoquet, now that he is infamous grows ecstatic as he attempts to act out the ferocity expected of him by throwing his rival from a window into the river. "Oh, my hero!" she cries, when he effects his escape after firing with blank cartridges at his pursuers. In the end, having resumed his disguise as Cocart, he is exonerated and married to Francine, who will love him, even though he has won no glory by committing murder. Obviously, Synge's *Playboy of the Western World* owes a debt to this rattling farce, with its good-humored thrusts at human vanity and its ironic exaltation of the wicked by foolish women.

One of the most industrious purveyors of entertainment in the theatre during the last quarter of the nineteenth century was Alexandre Bisson (1848–1912). He composed more than thirty light-hearted comedies, as well as sundry melodramas, — the best of the latter being *La Femme X* —— (1908), a recent success upon the English

stage. He began by collaborating with Sylvane in *Le Chevalier Baptiste* (1874) and *Le Vignoble de Mme Pichois* (1875); and often afterwards invoked the aid of others, — Bureau-Jattiot, Mars, Vast-Ricouard, Carré, Thurner, Hennequin, Leclerc, and Docquois. Alone, he produced such frisky *vaudevilles* as *Le Député de Bombignac* (1884), *Nos jolies Fraudeuses* (1890), *La Famille Pont-Biquet* (1892), *L'héroïque le Cardunois* (1894), *Les Erreurs du mariage* (1896), and *Le Contrôleur des wagons-lits* (1898). Confused identities, mistakes as to rooms, jests at the expense of mothers-in-law, and the ruses of husbands to escape domestic thralldom are his stock in trade. Three of his masterpieces depend upon such ruses.

In *Le Député de Bombignac*, for example, a gentleman, under the thumb of his royalist mother-in-law, evades her by pretending that he has been proposed to the royalist party of Bombignac as their candidate for the Chamber of Deputies. This excuses his escape to Paris and a gentle opera singer. But the biter is bit, for his secretary, sent to conduct the election at Bombignac in such fashion that he will surely lose it, returns to announce that Chantelaur has won, not as a royalist, but as a radical republican. Fresh complications are added when a lady of Bombignac appears at Chantelaur's château, having mistaken the secretary for his master; and Chantelaur, on the report of her importunity, supposes her to be his opera singer from Paris.

In *L'héroïque le Cardunois*, the husband's alibi is provided by his professing deeds of bravery that win the admiration of his wife and her mother. His absences from home he ascribes to his having saved the helpless from drowning, from fire, from runaway horses. Two

friends will outrival his exploits, one boasting of subduing a mad dog, another of fishing from the Seine a whole family. Le Cardunois retorts by rescuing the pair from a bravo whom he has hired to attack them. But the hero, exposed by a commissary of police in love with his mother-in-law, is nonplussed to discover that he who had thought to deceive his wife has been repaid in his own coin.

Somewhat similar in plot is *Le Contrôleur des wagons-lits*, with a second husband distracted by his wife's praise of the first, seeking relief in a rustic charmer, and explaining his journey to her as due to his having been appointed director of sleeping-cars. Unexpectedly the authentic director appears, and, falling in love with the neglected wife, threatens to show up her gallant husband unless he prove complacent. By a comic interchange, however, the true and the false directors shift ladies, and all ends joyously.

The conventional character of such farces is only too evident. The fun lies in their remoteness from life, their absurd improbability. Parallelism in incidents, inversions of series, retaliations in kind, traps which being sprung catch the springer, — such are the resources of Bisson. Thus, in *Ma Gouvernante* (1887), a husband forgets his wife in his devotion to science; then he forgets science in his devotion to the wife of another; then he forgets this lady in his devotion to a third, who proves to be the first — his wife — in disguise. The reunion of the couple and the discomfiture of a rival are effected through a ring which the hero has bestowed upon his fancy, and which she later bestows upon him, thus establishing her identity.

In *La Souricière* (1892), composed by Bisson and Albert Carré, the comedy arises from the mistake of a dentist in entering the wrong room in a London hotel. Since, according to English ethics, he has compromised its woman occupant, he must marry her even though she be already beloved by his friend, and he be already devoted to a widow. The dénouement is precipitated by his discovery that the hotel proprietor has arranged the mistake with an eye to profit.

More original in situation is Bisson's *Les Surprises du divorce* (1888), written with Antony Mars. When a husband, pestered by his mother-in-law, secures a divorce and marries again, he learns that his new father-in-law has unwittingly wed his ex-wife. So Duval's ex-wife becomes his stepmother, and his late mother-in-law becomes the mother-in-law of his father-in law, and his own step-grandmother-in-law. Unable to get rid of the irrepressible old lady, he is further afflicted by the irrepressible lover of his first wife, who proceeds to court the second, and to ask Duval for her hand, supposing her to be the sister of the first, and unwed. When Duval implores this rival to make love to the first, he is thought to be out of his mind, and the fun grows uproarious. Not until the first wife, divorced a second time, agrees to marry the lover and depart with her peppery mother for Brazil do Duval and the audience breathe easy.

### Courteline and Feydeau

Among such succeeding makers of mirth as Courteline, Feydeau, Tristan Bernard, de Flers, and de Caillavet, there is little to choose. They are all adroit in expanding situations more or less mechanically comic. They

write farcical comedy that moves at a lively pace, twisting and turning till the tangle provokes hysterics, and then suddenly quieting down in order that the dancing puppets may bow before the last curtain. They know the devices likely to provoke laughter, — closets for concealments, adjoining doors to be mistaken one for another, stairways to tumble down, folding trunks, and a dozen other such properties. They know, also, how to make the most of embarrassing mistakes, chance meetings in undress, confused identities, and false assumptions leading to ridiculous consequences. Satire is less their object than mere fun, a fun that results from incongruity, surprise, exaggeration, the subjection of the will to the slavery of fashion or appearance. Character, as a rule, is developed only to the point of motivating plot, and its types are fairly obvious — the gay young man, the prig, the lady of light virtue, the confiding or indulgent mamma, the obtuse uncle, the stupid magistrate, the skeptical physician, the credulous priest — all the mannikins of a modern Plautus. Now and then, however, a more novel conception of character emerges, the comic residing in the mental reactions of some whimsical individual rather than in the interplay of type with type. Whimsical plots, too, occasionally appear, such bits of novel intrigue as make Irish comedy delightful.

Characteristic of the many light farces of Georges Courteline (1861– ), son of the vaudevillist Jules Moinaux, are *Un Client sérieux* (1896) and *L'Article 330* (1900). In the first, laughter arises from the logic with which an absurd hypothesis is developed. The proprietor of a café sues a client who, out of one order of café-cognac, succeeds in making seven different drinks

by using its ingredients in various proportions. The lawyer defending the accused has proposed him as a model of economic sobriety, but, being elevated during the course of the trial to the bench of the magistrate, he promptly turns the case about by accusing the defendant as an habitual drunkard on the score of his seven drinks each evening, which total 2,555 in a year, or 2,562 in leap year. Since, however, the serious client has suffered in dignity when ejected from the café, he is finally acquitted.

More ridiculous is *L'Article 330*, with its characteristic leaning toward indelicacy. A worthy bourgeois whose house adjoins the moving sidewalk of the Paris Exposition, objects because those who pass his windows shower him with cherry pits and jibes. His complaints are passed from one committee to another, until he has lost patience in consulting now the Society of Electrical Transportation, now the Commission of the Exposition, and now the Council of Paris. For this injustice he must take revenge. Accordingly, he turns his back to the public on the moving stairway, and proceeds to undress. Crowds accumulate, complaints are heard from 13,687 persons, and the indignant citizen is carried off by the police. One forgets, in the precision of detail, the improbability. Granted that a citizen in all honesty were to take such a revenge, what follows would follow inevitably.

Courteline, who had run away from college to the Latin Quarter, and then as a punishment been entered in the army by his father, drew upon his military experience in a number of merry plays, the first of which, *Gaîtés de l'escadron* (1895), describing life in the caserne, was the best. As a creator of character, his most successful

attempt was made in *Boubouroche* (1893), already considered, — the essence of its fun the ease with which a jealous lover is made to overlook his lady's infidelity by her plausible indignation at being suspected.

The ingenuity of Courteline is further displayed in such farces as *Le Gendarme est sans pitié* (1899) and *Le Commissaire est bon enfant* (1900), and in a sober comedy *La Conversion d'Alceste* (1905), written for a Molière anniversary at the Comédie-Française. This sequel to the *Misanthrope* in one act shows Alceste as married to his Célimène but betrayed by her and by his friend Philinthe. He quarrels with Oronte over the latter's sonnet, and must pay to the attorney of Tartuffe a large fee for a lawsuit he has gained. Courteline is at his best, however, not here, but in his Gallic extravaganzas.

Georges Feydeau (1862– ), best known out of France for *La Dame de chez Maxim* (1899), is the author of many another piece of rollicking fun, more or less Rabelaisian in quality. Although his plots, like this, are far from moral, they are so evidently capers of the imagination removed from the actual that they bear no ethical import. In *La Dame de chez Maxim*, for example, a physician, having imbibed too freely one evening, awakens next morning to find that he has brought home a fair dancer, who must be got out of the way of his wife. The credulous wife he sends to the obelisk in the Place de la Concorde at the command of the Angel Gabriel, to meet one at whose words there will be born to her a noble son. This reminiscence of Massuccio's well-known Italian novella Feydeau combines with the more usual confusion of an uncle who mistakes the dancer for the wife of the physician, and insists that both shall accompany him to his

château in Touraine. Here the dancer passes to another lover, and is presently supposed by a third person to be the wife of the uncle. So errors accumulate, and the laughter grows, the first act alone keeping the audience convulsed for an hour.

Representative, also, of the skill of Feydeau in handling situations such as would have rejoiced the heart of Scarron, Fielding, and Smollett, is *L'Hôtel du libre-échange* (1894), written with Maurice Desvallières. The wife of an architect, piqued at her husband, visits with her lover a hotel, to which are brought other couples, including the husband and a lady. The scene shows a stairway in the center, with doors on each side, and a scramble of the characters from room to room. Somewhat similar in its mixups is *Les Fiancés de Loches* (1888), by the same authors. A provincial druggist, his old-maid sister, and a sentimental brother journey to Paris all intent upon marriage, but, mistaking an intelligence office for the matrimonial bureau they would visit, are sent as three servants to a physician. In *Le Ruban* (1894), by Feydeau and Desvallières, the comic is less mechanical, and the scientist who, to capture the red ribbon for his anti-Pasteurian researches, depends upon ministerial influence, finds that his wife can more readily procure the fulfillment of his ambition.

Sometimes Feydeau, as in *Le Dindon* (1896), spins a plot over-long and involved. As a rule, however, he is too volatile to weary, even though play after play exhibit the same old deceptions of husbands and wives, and chance meetings between those who seek to evade each other. Now we have, as in *Un Fil à la patte* (1894), a gay youth who tries to impress his sweetheart that he is

a saint, whereas she has vowed to accord her hand only to a man of the world. Again, as in *Champignol malgré lui* (1892), by Feydeau and Desvallières, we have the lover of an artist's wife forced to pose before her provincial relatives as her husband. In *Monsieur chasse* (1892), the wife who suspects a husband's story of going hunting with a friend, seeks revenge by meeting that friend at his rooms, only to be disturbed by the husband and his lady of the moment. Wrong doors are opened, women faint, and men in dishabille dash across the stage pursued by the police.

For drollery nothing is better than *Le Système Ribadier* (1892), by Feydeau and Maurice Hennequin. The heroine is a widow, who, discovering among the effects of her deceased husband a list of 365 excuses with which to hoodwink her, resolves by this knowledge to controvert the schemes of her second husband, whom she has married because his initials happened to be the same as those of the first, thus obviating all need of re-marking her linen. But the jovial Ribadier has devised a special system of evasion superior to any employed by his predecessor, putting the lady to sleep by means of magnetic passes. No wonder his system is eagerly borrowed by other husbands!

In the vein of roaring farce are Feydeau's *On purge Bébé* (1909) and *Occupe-toi d'Amélie* (1908). The first is as absurd in depicting the struggles of parents with their *enfant terrible*, who refuses his dose of purgative waters, as in following the schemes of the father, a manufacturer of pottery, who aspires to provide every soldier with a product of his art for private use. As for *Occupe-toi d'Amélie*, it is hilarious in its supposition of a sweet-

heart loaned by one friend to another, obliged to pass as the latter's bride, and awaking with him in the same room but unable to recall whether they have kept their vow to the first that their union be only a matter of form. Here, before long, each of the principal personages is mistaken for some other, and grotesqueness reaches its climax when the heroine, concealed beneath a quilt, bounds across the stage, endeavoring to escape.

Character is rarely developed by Feydeau, though the captain of reservists in *Champignol malgré lui* is Molièresque in promising to treat his charges indulgently, and then raging in the next breath at one who has failed to stand straight. There is a touch of characterization, also, in the ridiculous farce *Mais n'te promène donc pas toute nue* (1911), depicting the despair of a deputy whose ministerial ambitions are imperiled by the naïve immodesty of his wife. Somewhat more analytic is Feydeau's treatment, in *Le Bourgeon* (1906), of the youth, who, expecting to enter the Church, is disturbed by thoughts of love, and warned by a priest to pattern after Saint Anthony, yet excused by a regimental surgeon on the ground that "Nature speaks in him." Quite improbably, Maurice's pious mother commends to him an actress whom he has chanced to save from drowning. When, after a course of lessons from the lady, Maurice would wed her, he is advised to settle down in a bourgeois match with his little cousin. But why not marry Etiennette, he asks the priest. "Did not our Lord raise up the repentant sinner?"

"Yes, but He did not marry her."

"Yet He said, 'Much will be forgiven you, because you have loved much.'"

"Exactly!" says the priest; "Etiennette has loved too much."

### Tristan Bernard

Rivaling Courteline and Feydeau as a contriver of jubilant comedies, and more fertile than either, Tristan Bernard (1866– ) tosses off play after play with the ease of a Lope de Vega. The nature of many can be conveyed by stating the theme in a sentence. Thus, in *L'Anglais tel qu'on le parle* (1899), an adventurer for one day assumes the place of an interpreter. In *Les Pieds nickelés* (1895), a man who owes money is bullied, then, being enriched, is cajoled, but treats his creditor haughtily. In *Le seul Bandit au village* (1898), a jealous husband takes a thief to be the lover of his wife; and in *La Bande à Léon* (1902), a husband accompanies a police commissioner to investigate a supposed den of thieves, but finds there his wife in a rendezvous with her lover. In *L'ardent Artilleur* (1910), a soldier, hidden by the cook upon whom he is calling, is discovered by the lady of the house, a female professor of ethics, and proceeds to woo her to good purpose. In *Les Visiteurs nocturnes* (1912), a sufferer from insomnia, drugged and robbed by thieves, is so grateful for the sleep thus accorded that she would pursue them merely to obtain the recipe of the opiate they have used.

Sometimes, with Bernard, the situation is purely mechanical, as in *L'Affaire Mathieu* (1901) and *Les Jumeaux de Brighton* (1908). The former turns upon the gift of an automatic trunk to the youthful wife of a jealous old husband. The donor, her lover, chances later to be locked within it, and his disappearance leads him to be

suspected of a crime. A pilfering waiter who happens to release him is in turn locked in the trunk. The piece concludes with the lover's examination in court. In *Les Jumeaux de Brighton*, Bernard transposes to modern conditions the *Menæchmi* of Plautus, closely following his Latin original up to the third act, and then, at the confrontation of the twins, allowing each personage to suppose that he is dreaming.

Sometimes Bernard relies upon appealing to a fashion, as in *Les Phares Soubigou* (1912), a fairy tale of automobilism, its heroine a duke's daughter who insists upon earning her living in Paris as worker in a garage. A dozen years earlier, in *La Mariée du Touring Club* (1899), Bernard used the automobile as an instrument in plot building, adding a mock marriage and the efforts of the hoodwinked bridegroom to claim his bride as spice to a lively farce. In *Le Flirt ambulant* (1908), interest in cycling is the fad played upon. A shirt maker, his wife, and an explorer from Africa undertake a bicycle tour to Trouville, pursued by the lady's lover. There are comic incidents in plenty, the explorer having taken the map of Lake Tchad instead of that of Normandy. An amusing couple accompany the travelers. Madame Dumorel declares herself to be ready for anything, but at specific suggestions from her husband objects to everything. "When shall we start?" asks Dumorel. "It does not matter; I am always ready," says Madame. "Then Monday?" "Impossible! It is the day for the laundress." "Tuesday?" "I have a fitting." "Wednesday?" "I must pay a call." "On Thursday we cannot go," says the sly Dumorel. "And why not?" asks Madame. "We will go on Thursday."

One of the best of Bernard's characters is the hero of *Triplepatte* (1905), a comedy written with André Godfernaux. So easily affected by counsel is the vicomte Triplepatte that he is forever wavering among possible decisions. To marry or not to marry is his problem, and, like the Panurge of Rabelais, he seeks advice on this subject right and left, worried because already he has a mistress and a fiancée, — the latter an American girl as yet but six years old. Finally, after the usual scene of comic undress, Triplepatte succumbs to the machinations of a parvenue who captures him for her daughter.

Interest in whimsies of character marks Bernard's treatment of plot in various other comedies. Now he is a bit perplexing, as in *Monsieur Codomat* (1907), which depicts a half-rogue ready to filch from his mistress, yet unwilling as a point of honor to permit her acceptance of a present from his future son-in-law. Now he is more subtle, as in *Le Fardeau de la liberté* (1897), which introduces another rascal, unscrupulous until he inherits money, then turning honest, since to be otherwise would threaten the rights of property. Again, Bernard is obvious, as in *Le Peintre exigeant* (1909), which draws the portrait of an artist who dominates a bourgeois couple. Occasionally, Bernard verges upon the sentimental, as in *Le Danseur inconnu* (1910), which exhibits a rogue who has bluffed his way into society with the aid of a polite accomplice, yet is suddenly troubled in conscience, and refuses for a little to capture the heiress ready to be his.

Sentimental melodrama combines with comedy in *Le Costaud des épinettes* (1910), written by Bernard with Alfred Athis. Here an impoverished youth agrees to slay an actress who imperils the fate of a politician,

but, having won her heart, saves her life from a ruffian, and confesses that he, too, had promised to kill her. Handing him the letters she had intended to use against the politician, she closes his lips with a kiss. Incidental satire upon folk of the stage adds humor to this piece. The same authors, in *Les deux Canards* (1914), allow satire and wit to prevail over sentiment in displaying the shifts of a hero clever enough to live two lives at once without mixing them.

In Bernard's *On naît Esclave* (1911), written with Jean Schlumberger, situation is again to the fore, although the comic of character is involved when a worthy couple dismiss their tyrannical servants, yet are glad to take them back after suffering with those less efficient. A similar adjustment between character and situation appears in *L'Accord parfait* (1911), written with Michel Corday. A husband remains complacent until told by his secretary of his wife's infidelities, and so forced to pose as an objector. But, being lonely apart from his rival, he soon re-establishes their cordial relations. When the husband kisses his wife on the sly, the secretary, overseeing the act, can scarcely refrain from informing the lover.

In Bernard's latest work, he continues to be satirical, as in the political skit *Du Vin dans son eau* (1915), or merrily indulgent, as in *Prince Charmant* (1914), with its impecunious hero, borrowing on all sides, but forgiven by his wife. Yet he has sounded a new and more serious note in *Jeanne Doré* (1913) and *La Force de mentir* (1914), written with Marullier. In the former, he composed for Bernhardt a melodrama, realistic in detail and moving in its depiction of crime. In the latter, he sought to vie

with the *Connais-toi* of Hervieu in presenting the relations between a general, his wife, and the latter's lover. The lover, on being detected, begs the general to slay him as though by chance during an inspection of arms. But the general, instead, takes his own life by seeming accident, forgiving the pair and believing that the youth may yet be of service to France.

Of his work, Bernard has said, "I never ask myself whether what I compose will be tragic or comic; I merely treat my subject." It must be confessed, however, that he is far more at home in displaying the humors of life than in meddling with villainy or heroism. Long after *Jeanne Doré* or *La Force de mentir* are forgotten, such a merry farce as *Le petit Café* (1911) will be remembered. Indeed, if one were to select a single piece of Bernard's as representative, this would be entitled to first consideration. A café proprietor, learning that his one waiter is likely to inherit a fortune, pledges him to serve for twenty years or to forfeit two hundred thousand francs if he break the contract. When the waiter is suddenly enriched, he wishes to cancel his agreement. On being refused, he plays the madman in the hope of securing his release, and yet, before witnesses, conducts himself sanely lest he be taken to an asylum. Finding that, willy-nilly, he must act as waiter from morning to midnight, he concludes to disport himself as a fine gentleman for the rest of the time. After many complications, involving a lady who has rejected his advances when he was poor and another who mistakes him for the proprietor of a large café where he carouses, he is released from arrest, and returns to the little café, resigned to his servitude there, and marrying his master's daughter. There are

capital episodes, such as his preparation to fight a duel, abandoned when his second, a general, discovers his low social station; or his defeat, by giving a handsome *pourboire* to a coachman, of the contention of a union official regarding the poverty of waiters.

Here, as everywhere, Tristan Bernard shows freshness of invention, an eye for realistic detail, a love of the logical *reductio ad absurdum*, high spirits that make the impossible credible, and a power of revealing character in single strokes. His dialogue is graceful and witty, and his fund of good nature is inexhaustible.

### Lesser Lights in Comedy

Since the comedy writers of contemporary France are legion, but a few below first rank can here be considered. Among such, Albin Valabrègue (1853– ) occupies a small place as an adept at depicting the feminine soul. In *La Femme* (1891), he distinguishes between *la femme honnête*, the woman who has not yet succumbed to temptation, and *l'honnête femme*, the woman who will never succumb. With Maurice Hennequin, Valabrègue has written several plays, notably *Les Ricochets de l'amour* (1894) and *Place aux femmes* (1898), the latter directed against the extravagancies of the ultra-feminists, and the former drawing its fun from a jealous husband, who, in order to test his wife's fidelity, writes her letters in the name of another, thus arousing the jealousy of his double's wife. Valabrègue's *Premier Mari de France* (1893), and Hennequin's *Les Joies du foyer* (1894) and *Son Secrétaire* (1894) are smart vaudevilles, dependent upon tangles of plot arising from mistaken identity and absurd obsessions.

The work of Léon Gandillot (1862– ) consists chiefly of farces, including such early successes as *Femmes collantes* (1887), *Le Fumeron* (1887), *La Course aux jupons* (1890), *La Diva en tournée* (1890), *L'Enlèvement de Sabine* (1890), *Le gros Lot* (1890), and *Bonheur à quatre* (1891). The last is typical. A complacent husband dwells at peace with his wife and her admirer. But their household is disturbed by the advent of a third man who comes as rival to the other two. Gradually these lively folk will adjust their relationships and settle down in a well-ordered *ménage à quatre*. Newcomers can be added indefinitely if those already in the combination are patient. Such is the easy morality, also, of Gandillot's more ambitious pieces, *De Fil en aiguille* (1891), *Le Pardon* (1892), and *Associés* (1894), wherein partners in business become partners in love. But pure vaudeville is his métier, nowhere better developed than in *La Tortue* (1896). Here a wife, having begged her husband for a tortoise, angers him by turning it on its back. To show his displeasure at her cruelty to animals, he illogically flings the tortoise out of the window, but when it chances to drop into the soup tureen of a neighbor, dreadful consequences are threatened.

Gandillot's witty inventions in this kind earned him the title of Labiche's successor, yet gave no hint of what, after a long period of inaction, he was to produce in *Vers l'Amour* (1905). This pathetic drama greatly moved spectators at the Théâtre Antoine. An artist whose motto has been, "I love women too much to resign myself to love but one", finds his philosophy futile. For he falls enraptured with a dressmaker's model whom he meets in the Café Boubouroche on Montmartre. Since

Blanche understands that she will imperil a worldly marriage in prospect for Marcel, she weds her elderly protector. But Marcel, doting upon her the more, takes his life. So mirth turns to Racinian tenderness and tears.

Fairly common, indeed, is the sentimental strain in French comedy. It appears in such popular triumphs as Jules Renard's *Poil de carotte* (1900) and *Le Plaisir de rompre* (1897), the first describing the trials of a red-headed child, and the second the exquisite separation of lovers. The same note is struck by Michel Carré (1865– ) in his pantomime *L'Enfant prodigue* (1890), which has made the tour of Europe and America, as well as in his spoken plays, *L'Ame des héros* (1907), *Cogne-Dur* (1898), and *Les Yeux clos* (1896). In the pantomime, Pierrot steals from his parents in order to elope with Phrynette, but, finding her faithless, returns and is forgiven. *Cogne-Dur* inverts the situation, a prodigal father proving a burden to his son, though protected by the latter and wept over when shot as a poacher. *L'Ame des héros*, written in verse with Paul Bilhaud, extols the devotion to Napoleon of one of his veterans. As for *Yeux clos*, it is a philosophic *conte* in Japanese dress. The lover of a blind girl, having vainly begged the gods to make her see, receives that boon from a physician, but soon discovers that the gods were wise to have refused her the disillusion of sight.

Upon this theme Georges Clémenceau, the statesman, has wrought a variation in *Le Voile du bonheur* (1901), which, transferring its scene to China, presents as hero a mandarin cheerful in blindness because he deems his wife virtuous, his son's tutor a fountain of knowledge, his

friend loyal, his country perfect, and its ruler beneficent. But when his vision is restored, he learns that all these suppositions are false. Accordingly, he begs to be blinded, a situation adapted to Irish material by J. M. Synge in *The Well of the Saints*, and further modified for the French by André de Lorde in *La Dormeuse* (1901), and by Georges Duhamel, in *La Lumière* (1911). De Lorde's protagonist is an invalid wife who, in spite of her husband's efforts, remains for years in a trance, but, reviving during his absence, learns of the death of her children, and is glad to lapse back into unconsciousness.

Less philosophic in purpose are the sentimental comedies of Georges Mitchell, *La Maison* (1901) and *L'Absent* (1903), the latter involving the autumnal romance of a Dutch widower who offends his family by remarrying. His son, driven from home in the quarrel that ensues, returns long after as a soldier, to be reconciled with his father and to wed his stepmother's daughter, trained up to idolize him by the repentant grandmother who had incited his revolt.

Similarly genial in spirit and piquant in setting is the Belgian comedy of Franz Fonson and Fernand Wicheler, *Le Mariage de Mlle Beulemans* (1910). The father of the heroine owns a bottled-beer establishment in Brussels, and aspires to the presidency of a brewers' confederation. Suzanne, who keeps his books, has consented to be affianced to the son of a rival tradesman. But she waxes tender toward a French youth who has come to Brussels to learn the business, and contrives to defend him from the attacks of her father, and to keep the latter and her mother from their pastime of quarreling. In the end, Suzanne and her true love triumph, after helping

her father to win an election. Not the banal story but the sentiment, the characters, and the Flemish atmosphere pleased Parisians, weary for the moment of intrigue and impropriety. The same authors, in *Le Feu de la Saint-Jean* (1912), tell the story of a Belgian in love with a French actress, rescued by his father, who falls a victim to the lady.

For those seeking escape from the actual, fantastic journeys to other worlds have been imagined by Gustave Grillet, in *La Conquête des fleurs* (1909), and by Albert Van Loo, Eugène Leterrier, and Arnold Mortier, in *Le Voyage dans la lune* (1892). For those preferring the spice of satire, Ambrose Janvier de la Motte, Fernand Nozière, and Louis Bénière have provided amusing comedies, the first producing *Les Respectables* (1890), *Cinq mille quatre* (1890), *Mon Nom* (1893), *Francine, ou le respect de l'innocence* (1903), and *Les Appeleurs* (1903), and, with M. Ballot, *Les Amants légitimes* (1894), *Les Jocrisses du divorce* (1896), and *La bonne Hôtesse* (1900). De la Motte's manner is revealed in *Les Respectables*, a study of a liaison so long continued that only its breaking off would provoke scandal. Indeed, it is the lady's husband who undertakes the delicate mission of prevailing upon her and his rival to remain together after a tiff.

Nozière (Fernand Weyl, 1874– ), alone and in collaboration, writes pieces that reflect his worldly skepticism, dramatizing, with Alfred Savoir, a fiction by Dostoyevsky — *L'éternel Mari* (1911) — and, with Charles Muller, a novel by Paul Reboux — *La Maison de danses* (1909) — which celebrates another Carmen setting her lovers by the ears and according fidelity to none. In *Bel-Ami* (1912) Nozière renders a story by de Maupas-

sant, in *Les Oiseaux* (1911) a comedy of Aristophanes, and in *Joconde* (1911) a *conte* by La Fontaine. In such plays as *Les Liaisons dangereuses* (1907), *Les Hasards du coin du feu* (1907), and *Les deux Visages* (1909), he exhibits the ironical mood of the eighteenth century, the last seeming to breathe the very spirit of Schnitzler. An artist, in painting the portrait of a financier's lady, discovers her to be his former mistress. His skill and her coquetry have enabled them to use wealthy patrons in mounting the social ladder, but they look back to one happy week spent together. "What talent I had!" he murmurs. "How I loved you!" she sighs.

More vigorous is Louis Bénière. His irony is least in *Papillon, dit Lyonnais le Juste* (1909), its hero a stonecutter who, as natural son of a millionaire, inherits a fortune. An avaricious couple, supposing themselves to be the true heirs, occupy the château of the deceased and turn a cold shoulder on the humble claimant. But, when his title is proved, they attempt to compromise by offering him the hand of their daughter. Papillon prefers a girl from his own world, yet accords a dowry to his aristocratic cousin and a pension to her parents. The comedy seems a sentimental version of Pinero's *Thunderbolt*.

In *Crédulités* (1912), a manufacturer of church furnishings must appear devout, although a freethinker with an illogical leaning toward spiritualism. When a medium prophesies that his tyrannical wife will die at a certain hour, Navoly can scarcely conceal his satisfaction. Yet, in order to gain credit among the faithful, he vows to Heaven that if his prayers for her recovery be answered, he will walk barefooted to Jerusalem. What is his con-

sternation to find that madame survives and attributes her cure to his piety! It is difficult to say which is most comic, his distress lest he lose custom if he fail to undertake the pilgrimage, or his dread of making the journey, or the chagrin of his wife lest his irreligion cause her to forfeit the presidency of the "Tutelary Angels." The last act veers off on a different tack, Navoly and his family being showered with mysterious gifts from a philanthropic aunt who has secretly come into a fortune. Uneven in quality and lacking in balance and restraint, this comedy is none the less worthy of Molière in its satire upon physicians and pretenders to piety.

In two short farces — *Experts* and *Goujons* — and in a bitter comedy, *Aglaïs* (1912), Bénière continues to jest at the expense of self-seekers. Aglaïs, after leading a gay life in Paris, comes to live with her respectable sister in the provinces, bringing a trunk reputed to hold her ill-gotten gains. Before its contents prove to be stones, the lady's sordid past has been quite gilded over by the townsfolk in their scramble to profit from her tainted money. When exposed, Aglaïs turns upon her victims with scorn. She has succeeded in life by bluff rather than vice. "Le monde appartient au bluff!" she cries. "Bluffons!"

The qualities of Pierre Véber (1869– ) may be sampled in any one of two dozen comedies, half of which have been written with others, — Muhlfeld, Abric, Courteline, Cottin, Soulié, Gerbidon, Hennequin, and Basset. Alone, Véber has produced *L'Ami de la maison* (1899), *Que Suzanne n'en sache rien* (1900), *Main gauche* (1902), *Son Pied quelque part* (1904), *Chambre à part* (1905), *Louté* (1905), *L'Amourette* (1905), *L'Extra* (1907),

*Monsieur Mésian* (1909), *L'Ecu* (1910), *Monsieur Trulle et le vicomte* (1910), and *La Femme et les pantins* (1911). In his recent *L'Essayeuse* (1914) he makes a pretty study of triangular relationships. In *Une Affaire d'or* (1911) and *Un Fils d'Amérique* (1913), he reflects his visit to the new world, detailing in the latter piece, written with Marcel Gerbidon, the search of a father for his lost son, and his attachment to a pretender foisted upon him by rogues. But Véber's most original work is *Les Grands* (1909), a school drama composed with Serge Basset, and transcending the bounds of mere comedy.

The older masters of the comic on the contemporary French stage rely chiefly upon plot, but the newer practitioners of the art avoid mechanical intrigue. Sacha Guitry represents this new manner, Paul Gavault the old. Gavault (1867– ), indeed, has profited from a study of the classics to acquire adroitness in knotting his fable, adapting the *Plutus* of Aristophanes (1896), collaborating with Berr, de Cottens, Bourgoin, and Mouézy-Eon, and composing such light original entertainments as *La Belle de New York* (1903), *Monsieur l'adjoint* (1906), *Mademoiselle Josette ma femme* (1907), *Le Bonheur de Jacqueline* (1908), *La petite Chocolatière* (1909), *Bonheur sous la main* (1912), and *L'Idée de Françoise* (1912). In *La petite Chocolatière*, for example, the heroine, on a motor tour, is obliged by a punctured tire to seek refuge for a night at a house on the road; she falls in love with her host, and haunting the ministry where he works, makes him lose his place, and must give him her hand and her fortune as reparation. In *Le Mannequin* (1914), the story turns upon a fashion-shop model, employed by a youth to pique the jealousy of his sweetheart. When

the latter jilts him, he laments that he has lost two women on the same day. "Never mind," retorts his friend, "you are left all the others." Equally jaunty is *Ma Tante d'Honfleur* (1914), a *comédie bouffe*, set in motion by the hero's efforts to effect a reconciliation between bickering lovers. The lady pretends that she is the peacemaker's wife, married on the quiet that he may escape the objections of his rich aunt from Honfleur. Then the aunt, though supposedly dead, appears in the flesh to make confusion worse confounded, before yoking her nephew to a charming widow.

With Guitry (1885– ), however, plot is less important than verve and audacity. He paints a world into which no question of morality enters, a world of instinct draped loosely in the outer garments of respectability. "That such pictures as his can be displayed upon the boards," confesses Brisson, "is a sign of the times as well as a proof of his art." In short, Guitry possesses the skill to gloze over moral ugliness and render it harmless and picturesque. In *La Clef* (1907), a sponging musician is content to profit by his flirtation with a rich lady whose husband, on his account, will divorce her. Neither worldling loves the other or wishes marriage, and yet they will wed when she is free, since she cannot be happy without a husband to deceive. In *Un beau Mariage* (1911), a race-track bookmaker who has invested his winnings in an apartment house marries off his daughter to a tenant in arrears with the rent. Thus Hervelin will involve the fellow in considerable expense, and get rid of the girl whose precisian notions are likely to interfere with his gay life.

It was only to have been expected that Guitry should

have offered some representation of a triangular household. In *Le Veilleur de nuit* (1911), a professor of the Collège de France discovers that a piquant little person whom he supports is in turn fascinated by a painter. This gentleman, installed in her quarters, is so honorable, nevertheless, that he provides his own fare while she dines upon the professor's allowance. Only at first is the professor jealous. When assured of his charmer's disloyalty, he ceases to be perturbed. "Nothing," he tells her, "is more abominable than unfounded suspicion. It is necessary that you should deceive me in order that I may regain my tranquillity."

Humors of theatrical life are described by Guitry in *Jean III, ou l'irrésistible vocation du fils Mondoucet* (1912). A good bourgeois quarrels with the son who thinks his vocation the stage. When the chief interpreter of a kingly rôle is incapacitated, the youth, who has already dallied with the leading lady, comes to the rescue, assumes the part, and, improvising nonsense, wooes the star, and propitiates his father.

Guitry's youthful abandon is in evidence, also, in the joke that he perpetrates in the title of such a comedy as *La Prise de Berg-op-Zoom* (1912). To those who would expect an historical play, Guitry offers the airiest bit of absurdity. A wife, weary of her unworthy husband, is everywhere pursued by an unknown. When he follows her even to a theatre foyer, she threatens to apprise her husband unless he desists. Yet, in the twinkling of an eye, they pass from enmity to love by a dialogue bold and witty. Later her admirer proves to be a commissioner of police obliged to shadow her in order that he may prove certain charges against her husband. The

latter will retire and grant her a divorce. She must revolt against such a rascal; and the police official, who happens to be a specialist in history, traces for her the steps to come in the transfer of her affections to himself. Tuesday, the twenty-second, will be the Revocation of the Edict of Nantes; she will not refuse him a kiss. Thursday, the twenty-fourth, will be the taking of Berg-op-Zoom; on that date she will quite surrender. Of course, before the last curtain, Berg-op-Zoom is taken.

Sacha Guitry as an actor knows the craft of the theatre, and with roguish vivacity and boyish irreverence has rendered more elastic our conceptions of comedy. Latterly, he has waxed more serious, too, in his biographic dramas, *Jean de La Fontaine* (1916), *Pasteur* (1917), and *Deburau* (1918). *Pasteur*, in particular, achieved a notable triumph to be explained only in part by its patriotic appeal. Yet, except for this grave personal chronicle, lacking in love interest, mirthfulness, plot, Guitry's work has been tainted with premature cynicism. "Why are you sad?" asks one of his characters. "Because I am disgusted with life." "But you will be happy." "Yes, it is that which disgusts me."

### De Flers and de Caillavet

The comedies of Robert de Flers (1872– ) and Gaston-Armand de Caillavet (1869–1915) are facile and piquant, too merry to be really cynical. They rejoice in paradox and fantasy; they are witty and graceful, relieving laughter with April tears, and tears with April sunshine. They are never brutal, never bitter; they exhibit a reaction against the pornographic comedy of the Boulevard, yet they are far from finical in virtue.

De Caillavet learned his craft from experiments with *revues* and *vaudevilles* produced in the theatre of the Eiffel Tower and at the Palais Royal. De Flers, as a journalist, studied other men's plays in order to write dramatic criticisms. Their collaboration began in 1900, a dozen years after their first meeting. A burlesque opera, *Les Travaux de Hercule* (1902), was followed by legitimate comedies — *Le Cœur a ses raisons* (1902), *Les Sentiers de la vertu* (1903), and *L'Ange du foyer* (1905). The second turns upon the conflict in pride between a Don Juan who boasts that his advances to the fair have never met rebuff, and a prude who boasts that she has never strayed from the paths of virtue. The prude repulses Don Juan so openly that she arouses suspicion in the gossips. Then her little niece works her comfortable undoing by exciting her jealousy and leading her to succumb to an elderly admirer, while the niece herself captures Don Juan, who has hitherto disdained her.

In *L'Ange du foyer*, the dear friend of a married pair, the "angel of their home", introduces a pretty singer to edify the wife, but incidentally by this means fires the husband's heart with fresh ardors. An amusing scene results when the husband and the singer, ready for an intrigue, meet at the apartment of the friend, where the friend and the wife meet also, the wife thus discovering her husband's perfidy. Tears flow, but a reconciliation ensues, the singer advising the wife to endeavor henceforth to be more entertaining. These pieces, like *La Montansier* (1904), written with Jeoffrin, and *La Chance du mari* (1906), are smart and débonnaire, not so moral as to bore, nor yet so immoral as to offend.

This happy medium, at a higher level of sentiment, is

struck in *Miquette et sa mère*, *L'Amour veille*, and *L'Eventail*. Miquette (1906) is the daughter of a widow of Château-Thierry who keeps a tobacco shop. A bashful count comes to the shop each day intending to avow his passion for Miquette, yet able to ask only for a box of matches. When he musters courage to indite a proposal on a picture postcard, she is delighted, for she has seen a famous actor in *Le Cid*, and her head is teeming with romance. Thus inspired, she turns actress and by her talents overcomes the opposition of her lover's uncle, a marquis, who improbably offers his noble name to her mother to conclude the comedy with a double wedding.

Entrancing in its ability to hover upon the verge of the *risqué* and yet escape a descent into the abyss, is *L'Amour veille* (1907), a success upon every European stage and in America also. A young wife prepares to punish her faithless husband in kind. She will meet by night the scholar who loves her. He has dreamt of romantic adventures, but his souvenirs of the heart, methodically docketed, are all rejections of his advances. Now he is doomed to another disappointment, for Jacqueline finds her habit of respectability too ingrained. When her lover approaches, she is frightened. Their dialogue, with its quick alternations of mood, is delightful. In the end, Jacqueline departs, after the scholar has wistfully confessed that his share in the lottery of love has always proved a blank. Yet, lest the audience be ever so lightly grieved, the playwrights provide a refuge for the pedant in the affections of a kindly girl who will afford him sober happiness. Here the central thought is not unlike that in Shaw's *Candida*, — woman's honor

is protected, not by external codes or conventions, but by love itself; love watches over love.

In *L'Eventail* (1907), the use of the property that gives the piece its title recalls the fan that figures in each act of Oscar Wilde's best comedy. With de Flers and de Caillavet, however, the fan serves only as emblem of a coquette's power. It is with this weapon that she allures and then breaks her victims, one of whom, fearing to meet her after a lapse of years, is again thrown into her company. Thereupon, Giselle, who now employs her charms to lead wayward men to their wives, feels herself so far redeemed from coquetry that she accepts her jilted lover for husband. She will break her fan, as the general who surrenders breaks his sword. Yet no sooner has she promised never to flourish another, than a new one is delivered to her. Her admirer can only gasp, "Already!"

Thanks to the withdrawal of the dramatic censorship in 1907, de Flers and de Caillavet were enabled to provoke laughter at matters outside the realm of the domestic, and especially at three passions of republican Paris:— that for bowing at the feet of visiting royalty, in *Le Roi;* that for worshiping titles bestowed by the Légion d'Honneur, in *Le Bois sacré;* and that for winning recognition in the Académie Française, in *L'Habit vert.* The first (1908), written with Eugène Arène, is a rollicking satire, in which his Majesty of Cerdagne comes to Paris to enjoy a license in intrigue assured him by his position and the subservience of the citizens. Even the socialist deputy, inclined to resent the monarch's freedom, first with his mistress, and then with his wife and daughter, melts at the great man's condescension. Delicious in its humor is the scene in which, discovering his Thérèse and the

king together, he is ready to roar in wrath, but, bit by bit, modifies the tone in which he exclaims "Sire!" until he fairly purrs. Only the quick placation of Boubouroche on finding his lady with a lover can equal this comic transition, and Courteline's comedy lacks the satire here so abundant.

In *Le Bois sacré* (1910), which has been adapted for the English stage by Gladys Unger as *Decorating Clementine*, the intrigue is less lively. Clementine, an authoress, aspires to recognition by the Legion of Honor. Accordingly, she plays upon the susceptibilities of the Minister of Fine Arts, and even spurs her husband into flirting with that official's wife, but regrets it when he grows too zealous in enacting the rôle.

More novel and amusing is the situation in *L'Habit vert* (1912). A romantic American, married to a duke, dreams of receiving the addresses of a lover. A count whom she entices to play this part is detected kneeling before her. When the duke demands an explanation, the lady stammers English words which an ingenious typist interprets as a statement that the count has knelt to implore a favor, namely, that her husband aid his candidacy for the French Academy. Now the count cares nothing for the Academy, but to save the duchess he must live up to this version of his conduct. His obscurity and melancholy, according to the duke, mark him out as an ideal Academician. At all events, he is triumphantly elected. The ceremony of his reception is absurdly funny, and becomes burlesque when the duke, reading an effusive reply to the count's address, turns a page and begins quoting from a mislaid love letter from the count to the duchess accidentally caught up in the manuscript.

The confusion is allayed, and the typist responsible for the elevation of the count to the Academy again saves the day by becoming his wife.

It is never the story that constitutes the charm of a de Flers and de Caillavet comedy; it is rather the scintillating dialogue, as smartly witty as Shaw's and less verbose. This cleverness of speech marks *L'Ane de Buridan* (1909), *Papa* (1910), *Primerose* (1911), *Vénise* (1913), *La belle Aventure* (1913), and *Monsieur Bretonneau* (1914). In *La belle Aventure*, for example, the plot is trite, notwithstanding the assistance in shaping it given by a third playwright, Etienne Rey; yet one gathers little notion of the piece from the statement that it concerns the elopement of a girl with her lover to her grandmother's country house on the eve of her forced wedding to another. The situations are amusing enough when the grandmother, receiving the pair as bride and groom, obliges them to act out their parts, and when the real bridegroom, pursuing, learns that he has come too late; but the play depends for success chiefly upon its conversation and easy unfolding of character.

Hackneyed, also, and sentimental is the subject of *Primerose*. An heiress, contemptuous of most men, grows responsive to one. But she retires to a convent when he declines her written proposal on hearing that his fortune is lost. Before she has taken final vows, however, the nuns are dispersed by the government, and since Pierre has returned from Texas with half of his wealth retrieved, Primerose is readily convinced by the advice of a cardinal that they may marry with good conscience.

In *Papa*, the rivalry in love of father and son, so often, as in *Un Père prodigue* of Dumas and *Le vieil Homme* of

Porto-Riche, a tragic theme, becomes a motive for comedy when a gay old count, deciding upon reform, assumes responsibility for the education of his natural son by an actress. Jean, who has been reared among rustics in Gascony, must come to Paris to be polished. He finds the attentions of the tailor and the fencing master, and life at the club irksome, and yearns for his charmer, a pretty Roumanian. His father, who objects to the latter, is soon in love with her himself, and Jean, perceiving that the count is better suited to her, resigns Georgina without a struggle. "Some one must be sacrificed," he remarks; "usually it is the parent; to-day it is the son." But the son in this case will not go unrewarded. He reverts in affection to his foster sister in Gascony.

More elaborate in intrigue, although no less dependent upon clever diction, is *L'Ane de Buridan*, which best illustrates its authors' use of repetition and symmetry as a source of the comic. A ladies' man, terribly involved in his love affairs, dismisses four sweethearts, each by means of the same cryptic message — "You have not understood me — adieu!" and all because each has addressed him in the same cold words — "My friend!" When he seeks four others to take their places, what is his consternation to be saluted by each in these very terms! Then, unable to decide among the new charmers, he accepts an appointment with each for the same time and place. A friend calls to reproach Georges with having tried to appropriate his wife — as witness Georges' letters to her, found in a bureau drawer, — and his mistress — as witness Georges' letters to her, found in another drawer of the bureau. Now Lucien is willing to yield to Georges one or the other, since he cares for neither; but he refuses

to be humiliated by losing both. "Take the one you prefer!" he cries. "Leave me the other; I give you twenty-four hours to consider." So Georges finds himself, like the ass of Buridan, perplexed between two bundles of hay. From this dilemma he escapes by the chance entrance of the third of his second series of charmers, jealous of the fourth, an actress. Georges complains that to love her is impossible, since he respects young girls and can never love what he respects. Thereupon Micheline, like Lady Gregory's Hyacinth Halvey, resolves to damage her fine reputation rather than lose him. Delicate as cobweb, the dialogue sparkles with the dew of fancy, and the doubtful ethics beneath may be quite ignored. Indeed, the moral sprightliness of de Flers and de Caillavet, their refined good humor, and their knack of passing from romance to satire, and from satire to burlesque, have served to make them the most agreeable and artistic writers of comedy on the contemporary French stage.

## CHAPTER VII

### MORALISTS

### De Curel

Although no people have shown greater regard for art as art than the French, yet even among dramatic artists the French have not lacked moralists and reformers. The dramatic moralist is one interested to present impartially upon the stage the reactions of men and women concerning certain problems of conduct. The dramatic reformer is one who takes the still further step of urging upon the stage specific modifications in our ethical, social, or political life. The moralist simply enunciates or proves a thesis. The reformer strives to move men's hearts to adopt and carry into practice such a thesis. Brieux is the best example of the playwright reformer; Hervieu of the playwright moralist. The reformers tend to become too concrete for good art, the moralists too abstract. But both must be regarded as significant in any attempt to interpret the main tendencies of the contemporary drama.

Together with Hervieu, such other writers as de Curel, Loyson, Lenéru, Trarieux, and Devore may here be considered as moralists of the stage, analysts of conduct, rather than preachers of reform. To de Curel, indeed, one is at first inclined to deny the title moralist, since

he seems as interested to explore the abnormal psychology of his characters as to present ethical ideas. Yet a little reflection will reveal his underlying preoccupation with moral issues.

François de Curel (1854– ) is the most original and individual dramatist to emerge from the Théâtre-Libre. A strange imaginative genius, he is intent upon developing peculiar situations and following the mental obsessions of unusual folk. As a gentleman of leisure, he has written to suit himself, disdaining a public that could not appreciate him. Like his personages, he seems a soul apart, proud, self-sufficient, impassioned, except in his latest work, *La Comédie du génie* (1918), a jaunty *jeu d'esprit* of no great significance. Even here, however, de Curel, through his hero, says, "The trade of the dramatist is to offer to humanity a faithful representation of himself," — in short, not to hold the mirror up to nature, but to reflect his own moods. What these moods are in de Curel's case may be seen from a review of his plays. In the first, *L'Envers d'une sainte* (1892), he lays bare the heart of a woman who for eighteen years has led a life of self-enforced virtue in a convent. Earlier, she had passed through an emotional storm induced by jealousy of her cousin Henri, who had married her friend. Yielding to impulse, she had pushed this friend from a plank over a ravine, rendering delicate the child that she soon bore. The long years of apparent contrition come to an end when Julie learns that her cousin is dead. She leaves the convent and confronts the woman she had thought to slay, and her daughter, Christine. The sight of the latter's tenderness toward a lover reawakens in the breast of the saint her old passion, and she burns to be revenged

upon Christine, as though she had been at fault for her mother's having stolen the dead Henri's love. Julie insinuates doubts into Christine's mind concerning her fiancé, and scoffs at marriage in general. But before she has brought the girl to the point of renouncing her union and taking refuge among the religious, Julie is moved to relent as Christine talks to her of the last hours of Henri, who even in dying had thought of her still. It is as though his voice had reached her from the other world. Once more she will become the saint. Having encouraged Christine to reap the joy of love that she herself has been forced to forfeit, she resumes the veil.

The novelty of theme and treatment in this play, and the interest in morbid psychology, are characteristic of de Curel, who, in his next drama, *Les Fossiles* (1892), produced a masterpiece. Here he paints the portrait of a family of the nobility in physical and spiritual decline. The son of the duc de Chantemelle is dying of consumption in the Ardennes. When he understands that his passing is only a matter of months, he confesses that he has loved the governess Hélène, and that she has borne him a child. His mother, who has suspected the duke's relations with Hélène, is relieved by this confession, but the duke, who has regarded the child of Hélène as his own, is shocked to learn that he is the rival of his son. Yet he reflects that only through this child can the family name survive. The aristocracy must not be permitted to die out. Robert, though an invalid, must marry Hélène in order to render the child legitimate. When Robert's sister objects on the ground that the nobility has outlived its usefulness, Robert argues that the nobility is indispensable as a safeguard

in times of national danger and a refuge for the poor in days of peace. So far, he has not learned his father's terrible secret, but, as they quarrel over little Henri's future education, the old man blurts out the truth. "The child," he cries, "is ours!" "Then," retorts Robert, "one of us must die." Already they have come to Nice, hoping that a southern climate may benefit the invalid. But to him life can offer nothing more. He will return to the north that his death may be hastened. In the last act, he expires, after forgiving his father and confiding Henri to the care of Hélène and his sister. The boy must learn the virtue of an aristocracy of character and service. If the nobility has lived its day, at least let it leave the impression of grandeur conveyed by those great fossils that make us dream of vanished ages.

The strange and moving drama, with its tragic implications, awakens sympathy for these unhappy creatures caught in the mesh of circumstance. The old duke, imperious and decadent, draws down upon himself the punishment of heaven for his sin with Hélène. She, who loves Robert, has earlier succumbed to the duke out of fear, and shivers at the thought of her crime. The sister of Robert shares his vision of the future and his conception of the duty of the younger generation to redeem the sins of the older. And Robert, wooing death in the very cradle of his race, but dreaming of a regenerated aristocracy that shall be worthy of its responsibilities, is a memorable figure. The speeches are prolonged, imaginative, poetic. The play is one of atmosphere, the background of the moldering castle and the wild forest harmonizing with the human foreground.

Inferior to *Les Fossiles* in subject and treatment,

*L'Amour brode* (1893) offers a study of two perverse characters, and analyzes their mutual attractions and repulsions. The heroine is a neurasthenic widow, the hero a dark and troubled soul, the victim of self-doubt and poverty. Gabrielle would marry her Charles even though he cannot bring himself to ask for one so wealthy. Accordingly she conceives the fantastic plan of appealing to his sense of chivalry by feigning that she needs a husband to assume paternity of an unborn child. Charles, warned of her stratagem, finds morbid satisfaction in acting out the part expected of him; and the lady takes equal pleasure in suggesting that he will sell his honor by marrying her, and that he can rehabilitate it only through suicide. She would force him to the abyss, yet restrain him ere he leaps. But, arrived at the verge, he obeys an impulse toward self-destruction that has often stirred him.

De Curel seems to have been haunted by a sense of dissatisfaction with this play, combined also with a desire to make amends for its failure. In 1914, he returned to it in *La Danse devant le miroir*, altering details, eliminating certain characters, and focussing attention upon a different couple who, like their prototypes, inflict mutual torture, each seeking to satisfy the ideal he or she has conceived of the other, each becoming the mirror of the other's wish, and hence untrue to self. Although the piece be less obscure in its increased emphasis upon a central idea, it is scarcely better than its predecessor.

The revival of the maternal instinct after apparent atrophy is the subject of de Curel's *L'Invitée* (1893), wherein a wife, who has forsaken her husband and daughters, grows suddenly curious concerning them and,

returning after sixteen years, feels nothing until one, on discovering that she is not the mere guest they had supposed, calls her "mother." At that magic word, madame's heart responds, and presently she carries off the children, leaving her husband to be comforted by a woman more congenial.

In *La Figurante* (1896), de Curel explores the reactions of two women in regard to the same man, the first having arranged to marry him to the second, who accepts him, yet glows with a fierce antagonism toward her benefactress. More effective is *Le Repas du lion* (1898), depicting the attempted expiation by an aristocrat of an involuntary murder. Jean de Sancy, to atone for his deed, gives his life to the cause of the workers, yet at heart feels his superiority, and recognizes the need for mastery of the many by the few. The interests of capital and labor, he perceives, are inimical. His own motives are selfish; he has yearned for applause, and lacks those qualities which he has commended in others. His efforts to serve the masses as an apostle of Christian socialism only exasperate those whom he would aid. He dies as the victim of strikers who fire the forest which he has hoped to preserve from the invasion of industry. Although the play is remote from reality and poorly constructed, it offers vivid pictures of character, from the anarchist workman who finally shoots his master, to the kindly employer, and the honest guard who will not lie or be silent to save his brother. Jean's love of nature is fairly lyrical, and the critics have perceived in the burning of the ancestral forest a pretty bit of symbolism.

Insistence upon an idea and its semi-symbolic treatment are to be found, also, in de Curel's *La nouvelle Idole*

(1899). A physician believes himself justified in sacrificing the individual in experiments designed to save the many. But his doctrine and methods threaten to provoke an investigation, and his wife is tortured by her growing fear of him. She maintains that he has the right to give to science but one life, — his own. Perceiving that she has ceased to love him, he offers her freedom. Like Ibsen's Lady from the Sea, being no longer restrained by an external duty, she forgets her desire to escape. A specialist in mental diseases, who has attracted her hitherto, permits her to overhear from concealment her husband's confession, which reveals to her his lofty soul. She learns that he has indeed inoculated with the virus of cancer a tubercular girl ready to aid his researches, and that the little consumptive, unexpectedly recovering from her original malady, will succumb to the physician's experiment, yet rejoices that in dying she can serve humanity. It is her simple faith that has imbued the physician with faith. Science is not all. The humble who love God can point the way to Heaven; and Donnat, instead of merely practising upon others, has now inoculated himself with the same virus that he may aid his fellow men.

Even more fantastic in its fable, yet suggestive and illuminating, is *La Fille sauvage* (1902). A French councillor to a barbarous king comes into possession of a wild girl captured by hunters and confined in the prince's seraglio. When a pet orang-outang by his advances to the girl incites the prince's jealousy, Paul Moncel offers her refuge in France. There she is educated in a convent, and acquires a veneer of civilization. Her instincts have been curbed by religion, yet as she grows

enlightened she loses faith in Christianity, and, rebuffed by Moncel, for whom her gratitude has changed into passion, she consents to return and become the bride of the African prince, — a course approved by the mother superior, who sees in the match a means for converting the heathen. If the romantic will not lightly forgive Moncel for having stirred in the wild girl unwonted ambitions which he fails to satisfy, the author would imply that heredity is more potent than education, and that our primitive nature can never be tamed. He would indicate, too, a cycle of progress, from instinct to religion, from religion to skepticism, and from skepticism back to instinct.

The imaginative strangeness so evident in the plays already considered is not lacking in *Le Coup d'aile* (1906), based remotely upon the excesses committed in Africa by Captains Voulet and Chanoine, soldiers tempted to abuse their power in dealing with an inferior race. De Curel's hero, after exploits in the tropics that have added greatly to the colonial possessions of France, has been hailed in Paris by the plaudits of the million. Intoxicated by this adulation, he has returned to his distant empire and become a despot. When a punitive expedition has been sent against him, he has ambushed his countrymen, firing on the flag he had earlier adored. Captured in a revolt of natives, he has been mutilated and given up for dead, but, contriving to escape, he has come home a second time, so disfigured by scars as to be recognized by no one save his brother. This brother, a deputy, is in mortal fear lest the scandal of Michel Prinson's return may injure his political prospects. He has kept Michel's daughter in a convent, ignorant of her

relationship to the notorious explorer, but releases her now, hoping that she may stand between him and her dangerous father. She had promised her dying mother never to relinquish hatred of this father, yet she admires him as a misunderstood superman. Lust for glory is what has induced his downfall. Even his pettifogging brother nurses a dream of glory. "I never lose sight of those twenty lines that future historians will dedicate to me," he says. "I am taking care of my page in the history of France."

From the Théâtre-Libre de Curel learned to prefer the unusual, the brutal, and the sad, but his general ideas, his understanding of abnormal psychology, and his sense of beauty, have led him to transcend the works of his colleagues. He has curiously combined the real with the unreal, his plots and personages being often so novel as to challenge credence, yet his poetic fervor being sufficient to win for them artistic faith for the moment. His work is marked by vividness of conception, intensity of passion, and the brooding of a speculative mind upon remote contingencies in human action. Primarily concerned with the individual, he centers attention upon two or three characters at most. His heroines, dominated by love, are fierce rather than tender; his men, controlled by other and stronger impulses, appear more sympathetic than the women. Technically, de Curel's dramas are better in exposition than dénouement. The motives are too often obscure or unduly complex, and the dialogue is too diffuse or too explosive. On the other hand, de Curel displays skill in the coining of epigrams, in the management of background and atmosphere, and in the presentation of the pathetic. Whether dealing with ideas or

states of soul, he fuses the real and the romantic. More than any other writer for the French stage, he reveals the temperament and personality of genius.

### Hervieu

A tragedy, according to Augustin Filon, is neither a purely poetic conception nor yet an imitation of life. "It is a moral theorem which has for point of departure certain psychological qualities, and which leads to a rigorous conclusion." In short, it regards human sentiments as the geometrician regards his points, lines, surfaces, and volumes; it is geometrical, a masterpiece of logic and of eloquence. Such a definition, whether or not it be applicable to all tragedy, describes precisely the major dramas of Paul Hervieu (1857–1915). These are essentially plays of ideas, abstract in conception, but rendered concrete in detail that they may win emotional credence. They are scientific formulas transposed into the key of art. The fundamental generalization at the core of each play is never lost sight of. The plot and the characters are devised to exemplify and reinforce it. Whatever fails of this purpose is omitted. No circumstance must remain which, however true to fact or dramatic in itself, lacks bearing upon the working out of the problem at first proposed.

Thus the dramas of Hervieu stand at the opposite pole from those of the realists, naturalists, or other purveyors of "bloody slices of life." They are not cross sections of actuality cut at random. They are classical simplifications of the complexity of human experience. Art, for Hervieu, as for Michael Angelo, involves the purgation of superfluities, the illustration of truths uni-

versal. Like Ibsen, Hervieu is a deductive dramatist, engaged in expanding through selected particulars notions already crystallized in his mind as laws of conduct. Unlike the inductive dramatists, who start with story or character, Hervieu begins abstractly. Unification, clearness, coherence, austerity are the qualities that result, with an inevitable sacrifice of richness, humor, and humanity.

Trained as a lawyer, Hervieu early turned to journalism. In his sketches and fictions he began to develop an art that was to reach its climax only in the theatre, but the procedure of which is not unlike that of his later dramas. Thus, in the novel *L'Armature*, afterwards dramatized by Brieux, Hervieu plans the work upon certain basic ideas kept in view from first to last. The world of fashion, he holds, has become charming but useless, people associating merely for pleasure. They are organized according to ceremonial prescriptions which apply even in the realm of love, where the grimaces of flirtation are an amorous counterpart to the bowings and scrapings of the salon. This society, which lacks cohesion, is bound together by a single armature, — money.

When Hervieu first turned to the stage, it was to experiment in a slight piece in two acts, *Point de Lendemain* (1890), which embroiders an eighteenth-century *conte* dedicated by the author, Vivant-Denon, to Marie Antoinette. Rose leaves and musk perfume this idyl, which gleams with the glaze of Dresden china. A youth conducts to her husband a lady who falls enamored of him on the journey, even though he is leading her from a meeting with a lover. After spending one happy night at her château, he returns to the unsuspecting lover and

is thanked for his service. There will be no to-morrow to this sweet yet fleeting experience, "point de lendemain."

In *Les Paroles restent* (1892), Hervieu's new and more characteristic method is apparent. Like Echegaray in *El gran Galeoto*, he will show the power of scandal to destroy; its originator shall suffer death from its recoil. There is not even a flirtation between Régine and her father's friend, yet the talkative marquis who has seen them separate at the lady's room suggests to a gossip that they may be in love. The story grows, and, overtaking Régine as she is about to marry, causes her elderly suitor to jilt her. But the marquis who is responsible for having started the talk falls in love with her and proposes. Then the baron whom he had thoughtlessly slandered wounds him in a duel. He might have recovered, but from his sick bed he overhears visitors still gossiping, and as he rises in wrath to denounce them, his wounds are reopened, and he dies, gasping imprecations at his pretended friends. The lady who had first aided him in starting the scandal exclaims: "Could we but have foreseen! One gossips, yet what of that? Words pass!" "No, madame," retorts the physician, pointing to the corpse of the marquis, "words remain, and they slay." So Hervieu's demonstration is complete.

The tyranny of the marriage law is the theme of *Les Tenailles* (1895) and *La Loi de l'homme* (1897). The former is the more powerful. A wife, oppressed by a cold and correct husband, seeks to separate from him, but is refused a divorce, and turns for secret consolation to a scholar who loves her. Years afterwards, when the scholar has died, we find her living in apparent peace with

her husband, who is convinced that he has tamed her completely. But the enmity between them flares up when the child of Irène is to be sent away against her protest. "He belongs to me rather than to you," cries the husband; "he is mine; I am his father!" Not so, retorts Irène, who proclaims what the audience already has guessed, that the child is the son of her dead lover. The husband, incredulous, demands proofs, but it is now the turn of Irène to refuse him satisfaction. She laughs at his proposal of divorce. For the sake of the boy, she will remain his wife, denying her confession to him if he sue her, certain, however, that he will hesitate before airing his shame in public. "What existence do you wish me to lead?" he asks. And she answers: "The same that you have caused me to lead hitherto. We are riveted to the same ball and chain. Prepare now to feel their weight and draw them also." "You are guilty, and I am innocent," he protests. "In misery," she answers, "there are only equals."

The symmetry and balance of design here so marked reappear in *La Loi de l'homme*. A wife, deceived by her husband, learns that without his consent she cannot expect a divorce. Since she threatens to accuse her rival in public, her husband agrees that, although they remain together for the sake of their daughter, they shall really live apart. But this daughter happens to fall in love with the son of the husband's charmer. When the youth sends his father to ask for the hand of Isabel, Isabel's mother enlightens him as to his wife's perfidy; yet they will forgive, touched by the misery that threatens the lovers. After all, the interests of the children are paramount.

In *L'Enigme* (1901), an appeal to curiosity rather than the solution of a problem makes the play. Two hunting squires who live with their families on the same country estate discover that a guest has intrigued with the wife of one of them. But which of the wives is guilty? There lies the enigma to be solved. Both Léonore and Giselle have done what may incriminate them. Through scene after scene of the cleverest intrigue, our suspicions shift from one to another. It is only when the gay Vivarce, apprehended by the brothers who have been lying in wait for a poacher, withdraws and takes his life, that the truth emerges. For, on learning of his death, it is Léonore who utters a cry of anguish, whereas Giselle is little moved. The husband of Giselle has earlier advocated slaying a wife detected in infidelity; the husband of Léonore has advocated slaying the lover and subjecting the wife to slow mental torture. Such a punishment he will now administer to Léonore, and the piece concludes with a diatribe by an old marquis against laws of marriage that allow a husband so to treat even a guilty wife.

In *La Course du flambeau* (1901), Hervieu demonstrates a theorem in human motive through the reactions of typical characters linked in a series of typical deeds. A mother will sacrifice more for her child than will the child for her mother. This simple formula is stated explicitly by a *raisonneur*, who perceives in the torch of the ancient Athenian festival, passed from hand to hand by runners, a symbol of the flame of life, borne forward from one generation to another, each with eyes fixed upon the future rather than the past. Such, says Maravon, is the law which asks of the mother her beauty, her health, and even her life for the sake of the child.

But the heroine of the play protests that she would do no more for her daughter than she would for her mother. The succeeding intrigue is designed to prove that Sabine, when put to the test, will more readily sacrifice the life of her mother than that of her child. For this child, she renounces a marriage that might have made her happy; and to save Marie-Jeanne's husband from bankruptcy, seeks aid from her jilted lover and her mother; and even attempts to steal from the latter the sums denied her. Then, when Marie-Jeanne must journey to the Engadine for her health, Sabine permits her mother to accompany the girl, despite the doctor's warning that the old lady's heart may give out should she travel to such heights. If her mother dies, Sabine reasons, Marie-Jeanne, inheriting her money, may be saved. Marie-Jeanne, however, fails to return this devotion in kind, and, when her husband is promised bright prospects for beginning life afresh overseas, she is ready to accompany him. Sabine, deserted by her daughter, now turns to her mother, begging forgiveness. But the blow already foreseen by the audience falls. As the mother expires from heart failure, Sabine exclaims, "She is dead ! . . . For my daughter, I have killed my mother !"

The drama is admirable as a demonstration. Women are the principal characters, because instinct is more potent in them than in men. But a man, the embodiment of reason, enunciates the theory. The seeming failure of Sabine's mother to bear out the doctrine of the supremacy of the maternal instinct is explained by the statement of the *raisonneur* that maternal instinct abates or ceases to operate in the old. Marie-Jeanne's ready desertion of her mother is but a forecast and counter-

part of Sabine's similar desertion of hers. To have made the piece emotionally significant, the characters must have been greatly enriched. We feel here too clearly the Q. E. D. of the geometrician.

Something of this richness of character is to be found in Hervieu's best play, *Le Dédale* (1903). Can those once married wholly forget? May they not, despite new ties, revert to their former relations? Does divorce, as a prelude to remarriage, afford a barrier against a return to passion for those once allied? Brieux, in *Le Berceau*, five years earlier, had raised such questions, devising a story which Hervieu accepts with modifications. A wife, finding her husband unfaithful, divorces him and marries one more conventional but less human. When her child is stricken with illness, the parents are drawn together at its bedside, and, forgetting new relations, lapse back into the old. In *Le Dédale* the resulting conflict is heightened, since the heroine, instead of dismissing both husbands, as in *Le Berceau*, becomes the object of their fatal struggle, terminating in their destruction as, clenched in each other's arms, they fall from a height into seething waters. Interesting here is the attitude of the pious mother of the wife, who, failing to approve of divorce and remarriage, accepts her daughter's confession of a reversion to the first husband as an act in accordance with divine law.

A year earlier, Hervieu, in *Théroigne de Méricourt* (1902), had composed for Bernhardt an historical piece in six acts concerned with the fortunes of a revolutionary heroine. Théroigne is the friend of Danton and Robespierre, and the enemy of a publicist whom she delivers to the people to be slain. She is rebuked by Bonaparte,

who checks the mob. We see her nine years later, lamenting the failure of the people to attain their earlier noble ideals, and publicly scourged, and again in the Salpêtrière, visited by her old comrade Siéyès, distraught, and imagining that the victims of the Revolution are passing beneath her gaze.

The pictorial features of such a performance have little in common with Hervieu's usual procedure, which is displayed again to good advantage in *Le Réveil* (1905), though its lively scenes and its background of political intrigue recall *Théroigne de Méricourt*. The wife of an excellent husband is infatuated with a prince, destined by his father to reach the throne of a usurper through a revolt. When the prince, preferring love to ambition, meets Thérèse at a remote villa, he is seized by his father's orders, concealed, and reported to have been slain. To his son the father affirms that the lady, supposing her lover dead, will find quick consolation; the prince protests that she will rather take her life. The remainder of the play proves the father's contention to be correct, for what is the prince's consternation, on seeking out Thérèse, to find her presiding at a dinner intended to allay the suspicion which alone has threatened the betrothal of her daughter and a wealthy suitor. When the prince expresses chagrin that the mourning which Thérèse wears for him should be so gay, she explains her situation. "You and I," she avers, "have awakened. When you arise from the dead, you see me allied with the living against you. As for myself, I have learned that you might have disappeared without stopping the course of my life, or even turning it aside for one evening." Both have come to their senses.

Submit to the test of death your fancied infatuation, is the advice given by Hervieu in *Le Réveil;* apply to yourself the rule of honor that you so lightly formulate for another, is his dictum in *Connais-toi* (1909). A general, cherishing the ideals of his class, advises a brother officer against pardoning his unfaithful wife. Doncières must divorce her, and duel with his rival. But ere long it appears that the lady's lover is no other than the general's son. Moreover, the general discovers that his own wife, alienated by his coldness, has bestowed her love upon a lieutenant. Taught by the double blow to judge more leniently, the general listens to the confession of Clarisse, and, forgiving her, persuades his friend to be equally lenient. They both conclude that the weakness of a moment ought not to destroy the happiness of a lifetime. From this sentimental conclusion, one might suppose the drama to be a too obvious sermon. Such is not the case. The unfolding of story and the analysis of character bulk more largely than the moral. Especially admirable is the structure, a pattern of balanced correspondencies brought within the classical unities without evident effort.

Although Hervieu's tendency to pare away surplusage leads him to dehumanize the characters of certain plays until we feel that we are witnessing, not a representation of life, but a laboratory demonstration, yet that he can present character and plot, apart from a thesis, is shown by his panoramic *Théroigne de Méricourt* and the comedies, *Point de Lendemain*, *Modestie*, and *Bagatelle*. In such work, however, he is little better than a dozen of his contemporaries. Deprived of any intellectual basis, *Bagatelle* (1912) is a satire upon corrupt society such as might have come from the pen of a worldling like Abel

Hermant. A husband is intriguing with the *confidante* of his wife; the virtuous wife is being pursued by the best friend of her husband. Purposely, she consents to meet him at the very spot where her husband has agreed to meet her *confidante*. So she brings together the guilty three, who must learn that love is not the bagatelle they have made it. Yet, like the hero of *Connais-toi*, she will forgive both her husband and her faithless friend. All this intrigue unwinds in a château called La Bagatelle, where gay guests by their flirtations afford to their hostess vicarious excitement. The boon comrade of the husband is the most amusing character, his airy philosophy justifying the love-game as one wherein the usual rules of honor do not obtain. The best scene is that between him and the wife, upon whom he urges generosity toward her husband, but of whose distress on discovering the latter's disloyalty, he seeks to take advantage.

Hervieu's last play, *Le Destin est maître* (1914), marks a return to his finer manner. It was not inappropriate that this tragedy of honor should have first seen production in Madrid in the translation of the distinguished Spanish dramatist, Jacinto Benavente; for the central conflict between a man who has dishonored his family and the brother of the wife so dishonored is one dear to the Spanish heart since the days of Calderón. The embezzlement of Gaetan will lead to his trial unless he procure funds to further his flight; yet the dishonor of flight will be even greater than that of facing his accusers. His wife pities the unfortunate, but her brother, opposed in his demand that the culprit take his medicine, slays him. Though powerful in its confrontation of the two men and in its depiction of the sufferings of the faithful wife, *Le Destin*

*est maître* cannot compare with the best of Hervieu's earlier dramas.

In these, he has bestowed upon the contemporary theatre no inconsiderable gift. In language lifted above conversational commonplace, and with a spirit of noble sincerity, he has opposed those who would nonchalantly assert in their plays the rights of instinct rather than the claims of duty. He is classical, then, not only in his taste for purity of form and clearness of expression, but also in his conception of life as involving the control of the heart by the mind.

## Bourget

Paul Bourget (1852– ), far better known for his novels than his plays, has written alone or in collaboration five dramas deserving of note, the first, *Un Divorce*, being the finest. Long before its appearance, however, his novel *Mensonges* had been adapted for the stage by La Cour and Decourcelle. The only originality of this lies in the fact that it sets forth a *ménage à trois* where marriage plays no part. In other words, it shows the mistress of its hero about to elope with another lover, but deterred by the first man's kindly advice, as he paints for her a picture of the unhappiness in store should she wander over the world as a déclassée. She has thought to leave her considerate lover merely to boast of being beloved by a poet.

In his own dramas, Bourget is more intent upon ideas. Thus *Un Divorce* (1908), drawn from the author's novel of that name with the aid of André Cury, considers the case of a woman remarried after divorce and developing religious scruples as to the legitimacy of her second union.

For twelve years, Gabrielle Darras has been happy with her husband, a skeptic, but her religious instincts reawaken as she prepares her daughter for communion. In the eyes of the Church, Gabrielle is still the wife of her first though unworthy husband. This fact is brought home to her by the admonitions of a priest and by the reproaches of her son, who has been refused by her second husband, his stepfather, permission to marry a woman with a past. Yet, protests Lucien, what has the stepfather himself done but unite his fortunes with such a woman? And Gabrielle accepts the rebuke, feeling that it is her example that has led Lucien on. At this juncture, Gabrielle's first husband dies, and she sees a chance of righting what she deems a wrong. She will beg the second to consent to a religious marriage. Now for Darras to refuse so easy a propitiation of her scruples seems Quixotic, but he proves adamant, because to yield will be to acknowledge that he had sinned, and that his daughter is not legitimate. When he berates the priest as the fomenter of his wife's revolt, the good man shows Christian forbearance by advising Gabrielle to remain with Darras; and, touched by such generosity, the skeptic relents, and will go to the altar like a lamb. Although inferior to Hervieu's *Le Dédale*, with which it may be compared as pointing the unhappy results of divorce and remarriage, Bourget's piece is effective theatrically and subtle in its analysis of states of mind.

There is more than an echo of de Curel in Bourget's next play, *L'Emigré* (1908). The old marquis, proud of his family traditions and determined to withdraw his son from the army and to marry him to the daughter of a duke, constitutes a figure reminiscent of the duc de

Chantemelle in *Les Fossiles*. He believes in standing apart from the life of the day to remain true to his inheritance, and requires for the upkeep of his estate the fortune that his son's fine match may procure. But the youth, a lieutenant of dragoons, is in love with a widow, employed as companion in the household of his proposed fiancée. He will not surrender her without a struggle. Moreover, he learns that he is not the son of the marquis. His sweetheart bids him keep silence, lest the blow be too much for the proud aristocrat. But when the lieutenant, obliged to superintend the military inventory of a church, is commanded by the marquis in the name of his ancestors to desist, he blurts out the truth, breaks his sword, and prepares to depart with his bride for the New World. The marquis, still loving him, resolves not to soften to the youth, and retires to the cradle of his race in the Cévennes.

If, in *L'Emigré*, Bourget seems to have aped the manner of de Curel, in *Un Cas de conscience* (1910), written with Serge Basset, he has copied the style of Hervieu in *L'Enigme*, composing a brief, concentrated drama, classical in its simplicity of outline and suppression of comic relief. A dying count, having learned that one of his three sons is illegitimate, wishes to ascertain which this may be. A physician, newly come from Paris, must summon the three to his bedside against the will of their mother. The physician consents only because he perceives that refusal will shorten his patient's life. Either the countess must give to her husband the name of the child not his, or he will denounce her infamy to all three. At this juncture, he lapses into unconsciousness, and the countess begs the physician to let him die that she and

the sons may be protected. But the physician deems it his duty to prolong his patient's life. As the count revives, he greets his sons, and divines that the youngest is the unfortunate. Yet, seeing the three united at his bedside, he lacks the courage to separate them. In Bourget's original story the father spoke out and disinherited the youth. The conclusion of the play is more artistic. As in Schnitzler's *Die letzten Masken*, we feel that all is changed in the shadow of death.

The influence of Hauptmann, Fabre, and Mirbeau may be seen in Bourget's *La Barricade* (1910), its subject a laborers' strike. Syndicalism threatens the business of a cabinet-maker in the Faubourg Saint Antoine. His workmen will strike unless he agrees to their terms, and they are ready to practice sabotage. But a faithful employee fulfills an important contract for his master in another part of the town, engaging those out of work, and thus defeating the plans of the strikers. The hero of this exploit is assailed by the syndicalists, who at the last moment have learned of his trick. Unafraid, he will shoot the first who enters; but, just as the mob is about to set fire to the shop, the police interfere. One of the leaders has been moved to antagonism out of jealousy of the master. As compared with *Les mauvais Bergers*, this piece is unsatisfactory, but it affords evidence of Bourget's interest in questions of social import.

Politics provides the basis for Bourget's *Le Tribun* (1911) and *La Crise* (1912). In the former, a socialist leader becomes president of the council, and is ready to enunciate publicly his notion that man must be freed from the fetters of tradition and emancipated from bondage to the family. The drama tends to prove the

fallacy of Portal's doctrines; for, when he learns that his son, for whom he has created an important position, has been guilty of a dishonorable act, he discovers that family ties are not so lightly to be severed. At first, he telephones to the authorities; but parental affection proves too strong, and, when the procureur of the republic arrives, Portal merely gossips with him over a law pending in parliament. In *L'Apôtre* of Loyson, Badouin, under similar circumstances, remains inflexible. Portal, more weak and human, cannot denounce to the world his own flesh and blood.

Like the hero of *L'Engrenage* by Brieux, Rabardin, in *La Crise*, is a man of good qualities who, elevated through politics to a position that he should never have occupied, succumbs to temptation. Worried by a mistress whom he does not wish to marry, yet jealous of a fellow politician who would give her his name, Rabardin duels with the latter, and finally yields her up. Although the characters are unsympathetic, the play is rich in realistic details furnished by Bourget's collaborator, André Beaunier, a journalist.

Observation, ideas, and psychological analysis mark these dramas. Yet Bourget is careful rather than expert as a playwright. In his studies of aristocratic character, he is less distinguished than de Curel, and in his studies of social conditions, he is less convincing than Fabre and Brieux. He is primarily a psychological moralist.

### Loyson, Lenéru, Devore, and Trarieux

Following in the footsteps of Hervieu, Paul Hyacinthe Loyson (1873– ) emphasizes the elements of will and duty in his drama of ideas. He is less rigorous, however,

than Hervieu, less expert in devising a balanced mechanism of plot, more inclined to lose sight of form in his attention to detail. Illicit love, so often employed by Hervieu, interests Loyson but little. He prefers to depict the struggles of conscience in a world where traditional faith is crumbling. In *L'Evangile du sang* (1902), *Le Droit des vierges* (1904), *Les Ames ennemies* (1907), and, above all, in *L'Apôtre* (1911), he asserts the necessity of a sense of duty in the individual as the only foundation for a democratic society. He sympathizes in particular with those who cannot accept the religion of their fathers, and who, in consequence, are regarded as likely to be unethical.

*Les Ames ennemies* exhibits a family such as that in Trarieux's *L'Otage*, divided in faith, the father contending with the mother over the education of her daughter. But the daughter in this instance takes a more active part than with Trarieux, and it is the effect upon her of the contention between her parents that induces the tragic conclusion. Florence admires her father, who returns from foreign exploration, confirmed in his acceptance of evolution by his discovery of the skeleton of the creature that links man with the monkey. But both Florence and her mother are religious, and the explorer, who cannot adjust himself to their faith, drives his wife to seek refuge with a priest, and involuntarily induces the death of his daughter. Much of the play is dévoted to arguments between the skeptic and the pious abbé. "The Church is never wrong," asserts the abbé. "Science is more humble; it recognizes and repairs its errors," retorts the explorer. So they debate, their points of view irreconcilable, although the abbé

touches on what might have proved common ground had the skeptic been less impulsive, saying, "Son of the slime or son of the brute, man proceeds none the less from God."

The skeptic comes off rather better in Loyson's chief play, *L'Apôtre*. An anti-clerical senator is appointed minister of public instruction, but thinks more of the career of his son than of his own. This son is a deputy who has become the people's idol, yet in secret has embezzled for the sake of an actress. He deceives his noble wife, falsely charges her with responding to the love of his secretary, and attempts to shift to the latter the blame for his own misdeeds. When the secretary commits suicide, the scandal threatens to emerge. Since enemies of the new minister will make political capital out of it, he can retain office only by upholding his son's innocence. To do so will be easy. Yet, as an apostle of truth and freedom, he must refuse. Having exposed his son's chicanery, he resigns. The deputy's philosophy is egoistic; the minister's is altruistic. Maintaining that reason is sufficient to make man ethical, he denies the assertion of his clerical opponents that religion is a necessary concomitant of duty. He affirms that even without hope or fear of a future life rational man will strive to be good. His own conduct justifies this contention, but the conduct of his son would seem to illustrate the contention of his opponents. The temptation of the minister comes when he realizes that only he and his daughter-in-law know the truth concerning the innocence of the dead secretary, and that, provided they keep silent, both he and his son may be saved. Can a lie harm a dead man? asks the deputy. But the minister repels the insidious

suggestion. In this play may be noted the reliance upon will of a Corneille, and the righteous indignation against compromise of an Ibsen. Free thought, according to Loyson, need not involve moral corruption.

The moral drama has been cultivated, further, by Mlle Marie Lenéru, who, in *Les Affranchis* (1911) and *Le Redoutable* (1912), exhibits the conflict of love and duty, and in *La Triomphatrice* (1918), the conflict between love and glory. The triangular plot forms the basis of all three. *Les Affranchis* reveals the influence of *Rosmersholm* and such other pieces of Ibsen as impose limits upon individualism. A professor of philosophy, correct in conduct, but theoretically a moral nihilist, falls in love with the pupil and secretary of his sister-in-law, who is abbess of a convent closed by the government. Convincing Hélène that her doctrine of renunciation is false, he proposes to link his fortunes with hers, though perturbed at the thought of thus hurting his wife and his daughter. But Hélène perceives that he adores her for her very scruples, for what in her resists his love, and fortified by the advice of the abbess, she upholds the moral law. Unfortunately the figures devised to body forth this lofty conception are but mannikins, except for the wife, who envies her rival's power of arousing the professor's passion yet knows that he could never be happy with one so spiritual as Hélène.

The public, which found *Les Affranchis* too refined for its taste, was appealed to more directly in *Le Redoutable*. The title derives from the name of a battleship on which serves the hero. He is an officer in love with the admiral's wife, but guilty of treason in selling documents to the enemy. Although proofs accumulate against him, he is

to be acquitted, and will resume his position. The wife, realizing that this will entail commencing all over the desolating game of deception, flings herself into the sea. More recently, with *La Triomphatrice*, Mlle Lenéru has suggested that for a woman the pursuit of fame cannot vie with the satisfactions of love. Although the heroine conquers intellectually, she discovers that professional success may mean private failure. In her struggle to maintain her position as a blue-stocking, she snubs her husband, alienates the affections of her daughter, and obscures the renown of her lover, thus forfeiting his esteem. Those who had praised her turn critical, and her triumph proves barren indeed.

Problems of domestic life are the specialty of Trarieux and Devore. The *Demi-sœurs* of Gaston Devore (1855– ), performed at the Théâtre des Escholiers in 1896, employed only women in its cast. This and his later pieces — *La Conscience de l'enfant*, *Sacrifiée*, *Page blanche*, and *L'Envolée* — show him to be a sober and vigorous writer ready at times to sacrifice reality to his desire for a situation. Such is the case in *Page blanche* (1909), where a contrast is drawn between a skeptical husband and a devout wife, who would keep her daughter in maiden innocence. Frowning upon Juliette's love for a pharmacist, she arranges that the girl shall be wed as a matter of form to a rich, elderly count. Juliette consents, but is shocked when the count, forgetting his promise, would cease to be her Platonic guardian. She flies distraught to her father, accepts his advice that she throw in her lot with her lover, and returns from the latter's lodgings consoled. The play tantalizes by reason of its mixture of the actual and the fantastic. Though in

outer circumstances the characters are real, their motives and deeds seem absurd.

More understandable are the conflicts that make Devore's *La Conscience de l'enfant* (1899). A wife demands a divorce from her husband, who is both bankrupt and disloyal. Her father, a magistrate, will save him from disgrace on condition that he depart forever. He agrees, and is even about to take his life when deterred by his daughter, who effects a reconciliation between her parents. Thus the severe magistrate, whose sense of honor has threatened disruption to the family, is left alone.

In *Sacrifiée* (1907), the youngest and the eldest of three daughters are sacrificed by their parents to the interests of the second. Garnished with the dowry of each of the others, the favored Suzanne is to marry the son of an oil king. But the youngest daughter, Jeannine, finds a champion of her rights in an anarchist, who reproves the partial parents and exposes the financial straits of the supposed Crœsus. Eventually the anarchist, as Jeannine's husband, is forgiven for having made her his mistress, and though he refuses to profit by the dowry now allowed her, it is clear that in time he will become proprietor of her father's manufactory.

Maternal devotion is the theme in *L'Envolée* (1914), a mother stealing from her husband in order to enable her son to marry as he pleases, only to be deserted by the youth. Here and elsewhere Devore moralizes agreeably upon family relationships, but displays no marked ability as a thinker or a dramatist.

More imaginative is Gabriel Trarieux (1870– ), who delights to exhibit duty at war with passion. His

first important piece, *Sur la Foi des étoiles* (1900), studies the reactions of two friends, one of whom, through the other's aid, has been enabled to pursue a medical course in Paris. Having won distinction, Claude returns to the provinces to attempt the cure of his benefactor, who is threatened by tuberculosis. Yet he is tempted to let Olivier die, such is his infatuation with the latter's wife. Once, indeed, they have succumbed, and when Claude, smitten in conscience, confesses this fact, the convalescent Olivier exposes his bare chest to the night winds to induce a relapse that Claude may marry his widow.

In *L'Otage* (1907), Trarieux would symbolize the national conflict between free thought and religion. A political opportunist, seeking appointment as governor general of Algeria, has married a pious wife who wishes her daughter's first communion to be celebrated with ceremony. The skeptical father, fearing that the affair may imperil his political future, forbids it, whereupon the confessor of the wife prevails upon her to compromise, since Santeuil, as governor of Algeria, may greatly serve the Church. By the third act, however, Santeuil, though he has attained his ambition, is distressed and disillusioned. He has found the same lack of understanding between the French and their Mohammedan subjects as between himself and his wife. Oppressed by the knowledge that his daughter is slowly fading, lured to the other world by her religion, he is ready to give over his career. But it is too late; she will die, and his wife will enter a cloister. "We are two miserable creatures," says Santeuil, "governed by forces that separate us, two hands of the country that will not join, two victims !"

In his other dramas, Trarieux is content to deal with

domestic life apart from the national background; in most, love and infidelity are the central themes. The problem proposed in *L'Alibi* (1908) is one of personal honor. A lieutenant, suspected of murdering a captain, cannot offer an alibi, since to do so will compromise the woman he loves, who chances to be the wife of his accuser. When, unexpectedly, the guilty man confesses, the erring wife admits her affair to the fiancée of her lover; and her husband, learning of it, proposes to send her away. But he refrains from doing this at the request of his colonel, whose daughter has been betrothed to the lover in the case. The inconsistencies in motive that mar this play are still more obvious in *La Dette* (1909). Here Trarieux ventures to touch upon the *Hamlet* motif. A youth brooding over the speedy remarriage of his mother after the suicide of his father, twenty years before, suspects his stepfather, a physician, of having caused his father's death. Those who would console Daniel and prove to him the folly of his dream merely confirm his doubts. A widow whom he admires loves in turn the physician, and this rivalry adds to Daniel's gloom. In the end, the physician's innocence is established, and the widow consents to marry Daniel merely to please the man she adores. The physician in a violent scene has threatened to take his life unless she agrees. Thereupon Daniel, once the implacable avenger, embraces his stepfather in joyous reconciliation, terminating a piece which, in spite of its interest, is tantalizing in characterization and development. For a more tragic and inevitable rendering of this theme, one should look to *The Honeysuckle* of d'Annunzio.

The triangle is again the basis of plot in *La Brebis*

*perdue* (1911) and *Un Soir* (1911), the former adapted from Balzac's *Curé de village*. The daughter of poor parents is married to a banker, thanks to their self-denying efforts, but yearns for fresher love. When a youth in her husband's employ is accused of murder, he is shown to have done the deed without premeditation in attempting to flee with the saintly Véronique. More important is *Un Soir*, which in its conclusion resembles Ibsen's *Lady from the Sea* and Sudermann's *Vale of Content*. A novelist, betrothed to one woman, discovers that another whom he long has adored is her stepmother. "We must dare to be hard," he assures the latter; "we must live our moment fully." But she turns to her husband for protection. Like Ibsen's Doctor Wangel, he bids her choose between her lover and himself, and, given her freedom, she is confirmed in her determination to remain with him. That the lover thereupon reverts to his more sober affection for the younger woman is a concession to the moral sensibilities of the audience.

In general, it may be said that Trarieux has treated with delicacy of sentiment and clearness of perception the usual triangular relationships in love; that, avoiding rhetoric, he presents with sobriety men and women whose sense of duty enables them to struggle against passion. He is never frivolous. His chief defects are lack of consistency in motive, and undue reliance upon the long arm of coincidence. Like the other minor moralists, Trarieux cannot compare with de Curel or Hervieu. He is the pupil; they are the masters.

## CHAPTER VIII

### REFORMERS

### Brieux

Eugene Brieux (1858– ) is one of the most significant of modern playwrights. His distinction lies, not in his art or philosophy, but in his exemplifying better than any other a dominant dramatic tendency. The useful theatre is the realm that he rules, as the heir of Augier, the younger Dumas, and Ibsen. But unlike Ibsen, he fails to generalize his ideas, fixing attention rather upon specific conditions and reforms. He is a critic of society, keen to observe abuses in custom and law, injurious practices affecting the family, the state, and the church. Knowing no polite reticencies, he diagnoses social maladies, and writes prescriptions for their cure. Deficient in taste, he is eminently sincere. A journalist, as well as a physician, he is gifted with an eye to observe and a nose to smell out what the reporter calls "a story." Yet he cares little for plot or character as such. These he regards as but the means to an end, — the illustration of social evils and their remedy.

A self-made Parisian of the middle class, Brieux early collaborated with Gaston Salandri in a meagre farce, *Le Bureau des divorces* (1880), and a trifle in verse, *Bernard Palissy* (1880). But it was not until the next decade,

after he had served as editor of a journal in Rouen, that he ventured to submit to André Antoine the realistic *Ménages d'artistes* (1890). Encouraged by Antoine, he wrote *La Fille de Duramé* (1890), *M. de Réboval* (1892), and *Blanchette* (1892). In the second of these the social motive begins to emerge. Réboval, the politician who has led a double life, is duly reproved. When his wife dies of neglect, he weds a mistress. Their son, who does not recognize Réboval as his father, chances to fall in love with the latter's daughter, but, on discovering that she is his half-sister, turns in wrath upon his parents. Réboval, contrite, will enter a monastery, excusing his error as due in part to his having married for position rather than love.

More obvious is the lesson conveyed in *Blanchette*, which achieved marked success at the Théâtre-Libre. A girl is educated out of her station by her father, the innkeeper in a small town. When she advises him concerning his crops, her little knowledge proves a dangerous thing. He has expected her to become a teacher, but, since no position offers, he obliges her to wait on his customers. Warned that she must forego her ambitions and her novel reading, she seeks refuge with a townsman's daughter, and, led astray by the latter's brother, descends to the depths. In another version, meant to allay the disappointment of the sentimental, Blanchette returns home and assists her father with funds allowed by her lover. A variant upon this inferior ending permits her to be wed by a rustic, content to blink her past.

In *La Couvée* (1893), Brieux assails the *ménage à trois;* and in *L'Engrenage* (1894), he denounces abuses in politics. Here an honest manufacturer from the provinces

is induced by admirers and a rascally senator to stand for election as deputy. Then the cogwheels of the political machine draw him into their workings. In connection with a parliamentary deal concerning the Simplon tunnel, he accepts a bribe for his vote. The ministry, threatened by scandal, proposes to cloak the affair, but Remoussin refuses to conceal his part in the matter, and, returning the bribe, prints in the press a confession. So he descends from his pedestal, jeered by the mob.

From the world of politics, Brieux, in *Les Bienfaiteurs* (1896), turned to consider philanthropy, showing a factory owner and his wife provided by a relative with funds to be used in benefiting their workmen. As committees multiply, the worthy are neglected for the undeserving. A professional in dispensing benevolence seeks to bring order out of chaos, but a strike is organized among the unappreciative toilers. That the philanthropic machine is too cumbrous, and that personal sympathy rather than institutional can alone assist the poor is the moral drawn by the indulgent relative of the factory owner. The owner himself proves the point by extending his individual charity to the author of the strike.

Whereas the naturalists in France and Germany had insisted upon the determining force of environment and heredity, Brieux in *L'Evasion* (1896) indicated a path of escape. Specifically, heredity may be negated by strength of will. Often we are slaves of superstition in supposing that we are predestined by inheritance to certain ends. The hero fears that, like his father, a neurasthenic, he will be driven to take his life. The heroine fears that, like her mother, she will be driven to a career of shame. A physician, related to both,

confirms the dread of each of these victims of thought. But, since the pair are united in facing a black future, they acquire the will to enable them to brighten it, and, in conquering fear through thought, they show the dominance of mind over matter.

As in *Blanchette,* so in *Les trois Filles de M. Dupont* (1897), the position of woman is the theme, but here it is woman in relation to marriage. A match of convenience unites a couple under false pretences. If the initial scenes of parental scheming afford capital comedy, the later scenes, when Julie and Antonin bicker, prove well-nigh tragic. Julie recoils from her husband's bestial tyranny and his refusal to be burdened by children, and at the close of the third act they come to blows, — or, more properly, bites. But the fourth act relaxes the tension to a desolate calm. Julie has profited by the spectacle of the woes of her two sisters. The elder, long an outcast, has loved too promiscuously; the other, an old maid, has yearned for love but been disdained. Each warns Julie to avoid divorce; bad as is her married lot, it is preferable to theirs; and Julie agrees. "In life it is necessary to make concessions." Stirring in action, vivid in characterization, and mordant in satire, this drama first disclosed to the full its author's powers.

Minor pieces — *La Rose bleue* (1895) and *L'Ecole des belles-mères* (1898) — and two program plays — *Résultat des courses* (1898) and *Le Berceau* (1898) — preceded another striking success, *La Robe rouge* (1900). In *Résultat des courses* the evils of playing the races are set forth in an action the banality of which is concealed by excellent genre painting. The artisan who bets sinks lower and lower; his son who refrains rises higher and

higher. Nothing could be more trite. Yet Brieux had studied at first hand the life of his bronze workers and rendered it faithfully. Complications that may ensue upon remarriage after divorce are more poignantly displayed in *Le Berceau*, a mother meeting her first husband at the cradle of his sick child and forgetting that the second husband exists, — a plot developed, as we have seen, with greater subtlety by Hervieu in *Le Dédale*.

Neither drama can compare in merit with *La Robe rouge*, in which, if Brieux be mainly intent upon arraigning the mal-administration of justice in France, his characters are nevertheless robust, and he presents conditions by no means local. Promotion in the practice of the criminal law depends upon popular approval, and this in turn depends upon the number of convictions which the candidate has been able to secure. For every crime, a criminal must be forthcoming. When an old man is murdered, a Basque peasant, though innocent, is offered up as scapegoat for the offense by the authorities, whom the press has been harrying for incompetence. Honest Vagret, a prosecutor for whom his wife holds in readiness the red robe of the judge, here at last sees an opportunity for winning advancement. But, convinced in the midst of the trial of the falsity of the charge, he asks an adjournment, and induces the peasant's acquittal. Although he has obeyed the dictates of conscience, he has sacrificed his future.

Contrasted with Vagret is Mouzon, a prosecutor despicable in his private and professional conduct. With a craft that respects no facts, he proceeds to entrap the peasant, bullying the witnesses, inventing evidence, and revealing to the culprit a secret concerning the past of

his wife, after promising her to conceal it if she would testify falsely. Then, when her protest angers him, he causes her arrest, and, having secured the promotion he sought, discharges her, smiling at her grief. Since her husband, now ruined, attributes his misfortunes to her sin, he will no longer receive her; and in despair she stabs the author of her woes. Other characters afford Brieux a pretext for amplifying and substantiating his indictment. If the case be extreme and the story and the folk be invented to point a moral, *La Robe rouge* is nevertheless a true tragedy, arousing in the spectator pity and terror.

Less effective is *Les Remplaçantes* (1901), which rebukes Parisian ladies of fashion who engage peasant mothers to nurse their children; as well as their rustic substitutes, who, allured by hope of gain, neglect their children and husbands to become nurses in the city. Each woman should suckle her own child, declares the dramatist, in the very accents of Jean-Jacques.

The problem of divorce, lightly treated in *Le Bureau des divorces* and more seriously in *Les trois Filles de M. Dupont* and *Le Berceau*, again engages Brieux in *La Déserteuse* (1904) and *Suzette* (1909). In the former, composed with Jean Sigaux, an unworthy wife who forsakes her husband to seek happiness with another returns to find him married to the governess of her daughter. Despite the tender care bestowed by the governess upon Pascaline, it is to her mother, the deserter, that the girl responds rather than to her stepmother. In *Suzette*, the bickerings of parents imperil the future of their child, and the husband's family eggs him on to seek divorce. The lawyers rub hands at the thought of their fees if

the case comes to trial, but are doomed to disappointment. The mother, in pity, consents to relinquish Suzette, whereupon the father, who has claimed her, is touched, and his busybody relatives conclude, for selfish reasons, that divorce is inexpedient.

An instance of the effect upon the child of parental enmity in the past is depicted by Brieux in *Simone* (1908). This is a play of situation rather than tendency. The duty of a husband to punish his disloyal wife had been affirmed by Dumas *fils* in *La Femme de Claude;* Brieux, without assenting, concludes that, provided a husband has so acted, he may still be forgiven by his child. What excites attention is not the doctrine, but the author's art of maintaining suspense. Sergiac, having slain his wicked wife, has reared Simone to idolize her mother. When the girl is about to marry, her lover's parents object; for they alone have suspected Sergiac's secret. Simone, who now guesses it, is appalled; yet her filial instinct conquers her repugnance, and her maternal grandfather approves.

Here and in the spectacular *La Foi* (1909), Brieux approaches the conventional manner of Dumas and Sardou. *La Foi,* indeed, is his most elaborate experiment in plot-making, and his only transference of action from what is close and contemporary to the remote in time and place. It was his purpose to consider, in an Egyptian setting, through a fable that could offend no Christian sensibilities, the place of religion in life. His attitude is that of the intelligent skeptic convinced that, although the evidences of revealed religion be false, the human heart demands faith in a deity. A rationalist loves and would save one nominated by priests for sacri-

fice to Ammon. A chance thunderbolt causes him to be esteemed divine, and fortune offers him the means of leading a rebellion against Pharaoh. Yet, refusing to profit from the credulity of those whom he would emancipate, he bids them break their idols. The people, freed from restraint, lapse into violence. Religion, Satni perceives, is essential to conserve society. What, then, shall he do when, rescued from Pharaoh by the priests, he is offered high place in their hierarchy? He repels their bribe of power, yet, out of pity for the people, consents to deceive them. Before a throng beseeching forgiveness of their idol, Satni wields the lever that causes the idol's head to bow assent. Then, learning that he has been used by the priests as an instrument to drive the superstitious to war, Satni proclaims his guilt. Few, however, will believe him. His bride passes to death exalted by her blind faith, and Satni is struck down by the hand of one who had expected him to perform a vulgar miracle. This highly ingenious and romantic story might have come from the workshop of Sardou and could serve as the libretto for another *Aïda*. Less effective as a play of feeling than as the demonstration of an idea, it resembles in this respect the dramas of Hervieu.

From a novel by Hervieu, indeed, Brieux adapted his *L'Armature* (1905), elaborating the notion that it is money which constitutes the magnetic armature of society. But the plot is hackneyed, and the personages are faded theatric properties. A wicked baron corrupts a good woman whose husband needs the baron's money. Charged with her fault, she protests her innocence, declaring of the baron, "I was not his mistress; I was his

victim." As the husband turns from her, she asks, "Where are you going?" and he answers that he is going to kill his rival. "Ah, yes, Jacques," she cries, "kill him!" No more satisfactory is *Petite Amie* (1902), with its artificial contrast between the poor working girl and her rich employer. Logerais, who conducts a fashion shop, has resolved that his son shall be a lawyer and marry wealth, but, finding that André has fallen in love with an employée, who is to bear him a child, Logerais cuts them off, and they drown themselves.

Perhaps the least able of Brieux's pamphlet plays is *La Française* (1907), laudable in its author's intent to exalt the merits of his country, but platitudinous and dull in the working out. The dramatist, having been asked by the French consul at Bergen to use his efforts against detraction of the national character, concocts a story to explain this phenomenon. Frenchmen are so modest that they discount their virtues, and foreigners meet only the demi-monde in their enjoyment of moral holidays. These truths have been driven home more effectively by the splendid rally of France in the Great War; but to Brieux is due credit for having assured the world, before the event, of reserves in the national character which the crisis has so amply demonstrated.

Of all the works of the journalist playwright, *Maternité* (1903) and *Les Avariés* (1902) best illustrate the qualities and defects of their genre. They are sensational in subject, radical in purpose and point of view, formless in presentation, over-moralized, didactic, and inartistic. But they are typical of the drama of social criticism at its extreme. They are composed, not with a view to titillate the curiosity of the prurient, nor primarily to

afford esthetic satisfaction. They are the attempts of a reformer to address an audience more persuasively than he could through a lecture or a sermon.

The decline in the birthrate in France had led to the appointment of a national board to combat depopulation, and Brieux, in *Maternité*, undertakes to combat, in turn, the contentions of the board. He would show that quality is more essential than quantity, that birth control is more rational than indiscriminate maternity, and that the attitude of society, and even of those who favor a high birthrate, is inconsistent with the opprobrium they would heap upon the unmarried mother. Brignac, a sub-prefect, both preaches and practices his doctrine that the state needs more births in order to supply the factories and the army. He requires that his wife each year provide him with an heir, yet demands that she send away her servant who is to bear a fatherless child. He turns from the house, too, his sister-in-law, left in the lurch by a lover too ambitious for wealth to right the wrong done to her, and thus drives out incidentally his wife, who takes Annette to the city to help her through her ordeal. Annette, distraught at the misery that her situation has entailed, seeks medical help, but dies. Madame Thomas, the quack, is tried for murder. The scene is only a pretext for displaying exhibits of misery wrought by prejudice against birth regulation. In the jangling rhetoric of this final act, Brieux seeks to excite sympathy for those who cannot afford to bear children; and he proposes to substitute for the blind reflex of instinct a rational control of nature. In a later version of the play, he added to its already discordant music a note echoing from Ibsen's *Ghosts* and Hauptmann's

*Before Sunrise*, — making clear that the law of heredity should have deterred the prefect from fathering more children, since he had poisoned his system with drink.

The fervency of the special pleader which warps *Maternité* out of all artistic molds is even more evident in *Les Avariés*. This, indeed, is the most notorious instance in the contemporary theatre of conscientious "muck-raking." To dilate upon the dangers of venereal disease for the wife and offspring of the afflicted was the author's purpose, summarized in the phrase "Syphilis in its relations with marriage." The plot and the personages are of no consequence except in so far as they reinforce the warning of Brieux, who speaks here through a specialist. The specialist in the first act advises his patient to refrain for some years from marrying. In the second act, when his patient, disobeying, has become the father of a sickly child, the specialist advises against permitting the wet-nurse to continue her ministrations lest she, too, and her husband and children be infected. Then, when, in the third act, the innocent wife has learned the truth, and her father, a deputy, demands from the specialist an affidavit to be used against the patient in procuring a separation, the physician descants upon the unwisdom of divorce and the folly of parents in not ascertaining the physical condition of their daughters' suitors. To clinch his arguments, he brings in three dreadful examples of the misery entailed by neglect in these matters, and begs the deputy to present measures in parliament for the reform of such evils. Throughout, the attitude of Brieux is scientific, not ethical. Sin and disease are dissociated. The play is a lesson in hygiene, not a lesson in morality. Deficient in characterization and dramatic

action, it is tossed together rather than constructed. Indeed, one expects the physician, after dissertations occupying half of the work, to recommend some patent medicine.

If the sacrifice of art to doctrine renders *Les Avariés* at best a dramatic curiosity, there is to be found in *La Femme seule* (1912) a nicer adjustment between doctrine and art. What, asks Brieux, is the condition of woman, forced by the new social order into industrial rivalry with man? An orphan, learning that her dowry has been dissipated, and that the parents of her lover will oppose his marrying her, becomes a writer for a feminist journal, but meets manifold difficulties. A landlord objects to leasing his premises for such an enterprise; the persons concerned in it are insincere, and the libertine who masquerades as husband of the editress makes love to Thérèse. Forced to flee from his attentions, she finds work in a book-bindery, where the men, through their union, plot to oust all the women. Thérèse, having organized her sisters to resist, withdraws on discovering that her presence imperils the property of her benefactor. Defeated for the moment, she foresees that women in the future will triumph because they work more faithfully for less pay, and need a smaller margin in wages to carry to the wineshop. It is the sons of the bourgeoisie who, refusing to marry girls without dowry, have made of them industrial enemies. The author, in spite of his sympathy for woman "upon her own", is here no radical feminist; indeed, much of his effort in the earlier scenes is expended in satirizing upholders of feminism.

That Brieux, the preacher, might also have proved a genial artist and comedian is clear from *Les Hannetons*

(1906) and *Le Bourgeois aux champs* (1914). The former, conceived in the merriest vein of Capus, exhibits the helplessness of a middle-aged schoolmaster caught in the toils of a jealous, whimsical, piquante young witch, who tantalizes him in a hundred ways. When, exasperated, he turns her out, she threatens suicide. Pierre, who knows all her theatrical poses, sighs with relief to be rid of her, and plans a country vacation. Just as he is setting forth, Charlotte is brought to him dripping, having leapt into the Seine after arranging a rescue with a waterman, who claims as the price of his heroism Pierre's savings for his trip. Though threatened with the loss of his position, now that this affair is made public, Pierre resigns himself to his fate. "But, my dear child, would you begin all over our life of misery?" he asks, and Charlotte nods assent: "I must live with you, Pierre, however unhappy."

As for *Le Bourgeois aux champs*, its comedy of character is pleasantly flavored with satire. Cocatrix and his family move to the provinces from Paris prepared to reshape rustic life, but they succeed only in arousing distrust. The humor of the situation consists, not alone in the obtuseness of the peasants, but also in the inconsistencies and lack of tact of the beneficent bourgeois. It is as though Brieux had faced about and begun smiling at his own futile efforts to make the world better through the drama, for he laughs at the reformer as much as at the subjects of his experiment. In the end, Cocatrix will go back to town. The rustics are so pleased that they will elect him their deputy, after he has promised them glibly "the suppression of a standing army and the establishment of a garrison in the neighboring sub-

prefecture, a free Church with the State in complete control."

First and last, Brieux deserves credit for having accomplished more than any other dramatist toward awakening in those concerned with the theatre a sense of social responsibility. He has imposed upon an institution which was becoming merely frivolous or immoral the consciousness of opportunities for public service. "As time passes," he remarks, "the theatre will be obliged more and more to devote itself to the great current problems"; and he adds, "Had I lived in the seventeenth century, I would have been a preacher, but now I write plays." Although his drama of social intention too often jettisons the artistic in order to salvage the useful, Brieux has brought to port no mean freightage.

### Fabre

A pupil in the same school as Brieux, Emile Fabre (1870– ) has shown himself possessed of a distinct manner in art. As the son of a theatrical manager, he came naturally by his knowledge of the theatre, and as secretary to a lawyer of Marseilles, he acquired his acquaintanceship with social and political conditions. From the first, he was interested in problems of finance, administration, and colonization, rather than in questions private and domestic. True, he studies character; but it is always character as affected by the pressure of social circumstance. He delights to exhibit crowds in movement rather than the quiet workings of conscience in the individual soul. Unlike most writers of the French stage, he displays little taste for following the intricacies of intrigue or depicting the caprices of the fair.

Fabre's first play, the insignificant *Comme ils sont tous* (1894), was followed by a more characteristic piece entitled *L'Argent*, acted at the Théâtre-Libre when he was but twenty-five, and reminiscent of Becque's *Les Corbeaux*. In his next effort, as here, he displayed domestic infelicity caused by greed for money. *Le Bien d'autrui* (1897) tells a story remotely reminiscent of Echegaray's *Madman or Saint*, though taken from Diderot's *Entretiens d'un père avec son fils*. The hero, on discovering that his fortune, left him by a relative, has been given to another through a later will, resolves to make restitution to the State, whereupon his wife, his daughter, and the daughter's husband assail him as the mad champion of a false ideal of honor.

A comedy in two acts, *L'Impérissable* (1898), was followed by *Timon d'Athènes* (1899), Fabre's attempt to rival Shakespeare in developing the theme of the honest misanthrope. It is the ingratitude of those whom he has assisted that causes Timon to lose faith in human nature. Perceiving that he is esteemed only for the benefits he can confer, and that in poverty he is disdained, Timon feigns that he has recovered his fortune, and invites the fawning sycophants to a banquet, at which he takes satisfaction in exposing them. In vain he has sought to awaken patriotism in the selfish people, that Athens may be saved. In the end, he hangs himself, as did Shakespeare's hero, after heaping anathemas upon the race. Here, for the first time, Fabre showed something of the largeness of manner that marks his mature work, especially in the scene of the banquet and in that which exhibits the people in debate condemning their generals to death.

The political note is sounded in *La Vie publique* (1902), a piece which recalls, in its portrayal of an honest official forced to stoop to corruption, the *Numa Roumestan* of Daudet, the *Rabagas* of Sardou, *Le Député Leveau* of Lemaître, and *L'Engrenage* of Brieux. Ferrier, the mayor of a city, if he would maintain his position at an election, must secure the support of various interests. All his life he has stood firm against the unscrupulous. Now he learns that in order to succeed he must promise, to one, appointment as physician of the town; to another, the expensive condemnation of a city district; and to street-car strikers, a decision in their favor. Otherwise his rival, an anarchist, will secure the election. The royalist and clerical parties demand as the price of their aid ten councillors. A district senator, who is compromised by a letter in possession of Ferrier, will rally to his cause only if the letter be returned. Although Ferrier has been ready to oppose these bargainers, his chief lieutenant maintains that he has no right to prevent the return of others to office, even if he himself be willing to forfeit his place. In the third act the mayor has emerged from his philosophical calm, and has entered wholeheartedly into the campaign, aided by his daughter and by a host of false friends won over by his glowing promises. The fourth and last act depicts the tumult of the election as the mayor receives the returns. The fortunes of conflict waver, and as he fears the battle lost, he learns that a banker to whom his private funds have been confided has failed and fled. His daughter will be left without dowry. At this juncture, word comes that he will be supported by the unscrupulous senator's followers. Partisans lift him upon their shoulders, and in his triumph he

rejoices in all that formerly he would have condemned. His political victory is thus a moral defeat.

Two lively pieces Fabre has drawn from novels by Balzac: *La Rabouilleuse* (1904), and *César Birotteau* (1910), the former distinctly superior as a drama to the latter. In *Les Ventres dorés* (1905), he is again the satirist of social conditions, paying his respects to "big business." Financiers manipulate a paper corporation which professes to control railways and gold mines in Mauretania. A baron, whose wife has intrigued with the chief of the promoters, vows revenge unless he be handsomely paid, and the drama sets forth the conflict between the two men. The consequent downfall of the concern involves an honest director, who has been drawn into the affair through his wife's love of riches. Vernières protests in vain against an illegal scheme for buying up the depreciated securities through a dummy, and then, when a crowd of creditors clamors for admission to the company's offices, and the directors prepare to destroy certain papers, he interposes to prevent this improper suppression of evidence, but succumbs to a stroke. The others, having burned the telltale documents, thrust into the dead man's pocket a note making him seem the chief culprit, whereupon the two financiers, whose battle had precipitated the disaster, shake hands, prepared to unite for further depredations upon the public. No more lively portrayal of the romance and realism of business has ever been brought upon the stage. Needless to say, the personages involved are less characters than types, and the love interest is purely subordinate.

More domestic in character is *La Maison d'argile*

(1907) in which second marriage is considered in relation to money. A woman, divorced and remarried, prefers her daughter by this union to the daughter of her earlier match. Her second husband, in order to provide the favored child with a dowry, is obliged to sell his factory. When the son of the first union buys it, he quarrels with his mother and stepfather over the terms of the purchase, and the family is broken up. The heiress, after falling out with her half-sister, renounces her fortune and departs with her father. Madame Armières, the unhappy divorcée and wife, is forsaken, also, by the son and daughter of her first marriage. The squabblings of these folk render the play painfully tedious. So far as Fabre upholds a thesis, he points to the financial danger entailed by remarriage, when children of two families are brought together.

In his next piece, *Les Vainqueurs* (1908), money as connected with political ambition is Fabre's theme. Daygrand, a lawyer aspiring to prominence in the ministry, is victimized by a financier who lures him into defending in the courts, in good faith, a hypothetical client. When a decision is rendered in favor of the financier, the latter exposes his deceit to Daygrand, demanding, as the price of his silence, two thirds of the judgment. Daygrand, rather than forfeit his political hopes, will raise the sum; but he discovers that the banker from whom he seeks a loan is reputed to have once been the lover of his wife. His suspicions are confirmed when she procures the money easily. Although he has determined to reject this dishonorable aid, ambition prevails. Thus, privately humiliated, he enters the ministry, but at the moment of his triumph learns that his son has fallen

in a duel with Madame Daygrand's traducer. Such is the price of political victory. The central idea of the piece is ingenious, but, as elsewhere, Fabre proves inexpert in dealing with character, being content to accumulate external obstacles rather than to analyze inner conflicts. The relations between Daygrand and his wife are never fully explained, and each act seems to be constructed to sustain suspense rather than to add consistency to a portrayal of human nature.

Fabre, having analyzed social and political ambition at home as furthered by the lust for gold, turns, in *Les Sauterelles* (1911), to depict such corruption abroad. An imaginary French colony situated on the confines of southern China is subject to the exploitation of colonial functionaries, rascals forced to seek refuge in these regions after leading shady lives in France. Here we find amusing personages, from the late favorite of the Moulin Rouge to the directors of civil service, of finance, and of public works, and the secret agent of police. An astute banker, who would negotiate a loan of millions, buys the aid of the honest governor's subordinates, and incidentally profits by the governor's dismissal to consign control of the state to his puppet, a man interested in the monopoly of alcohol, sugar, and opium. When a new governor arrives, he proves so unreasonable toward the natives that he incites a revolt. On a festival evening in the palace the French are attacked, but saved by reinforcements, and the governor prides himself upon the victory. Nothing can be expected from such rule. Although the play lacks a protagonist, it draws many figures in outline, and, like *Les Ventres dorés* and *La Vie publique*, is especially clever in its use of the crowd.

Fabre's last drama, *Un grand Bourgeois* (1914), presenting a domestic theme, reveals his desire to escape from the violent and tumultuous to a finer study of character. He introduces representatives of three generations: an honest grandfather, founder of the family fortune; his son, a powerful plutocrat; and his grandson, destined to dissipate the fortune which has tended to make him weak and corrupt. Such is the cycle of wealth — money acquired by industry, employed to secure further gains by self-centred plutocracy, then scattered to the winds by the children of luxury. If the financial, as usual, holds first place, there is also an interest to be found in passion, the deceived father of the play taking revenge for the faults of his wife upon the daughter he had supposed to be his.

Fabre, in general, has contributed to the French drama a fresh attention to detail, an interest in movement, a perception of the romance of business and politics, and, above all a recognition of the fact that a crowd may figure, if not as the hero of a play, at least as an important accessory. Fabre's limitations lie in his lack of sensibility and refinement, in his tendency to fill his scenes too full and to warp them out of the right line of development, and in his subordination of character to background and action.

### Mirbeau

Octave Mirbeau (1848–1917), humanitarian, reformer, realist, wielding a satiric bludgeon against his fellow journalists, novelists, and critics, was an imposing figure. He penned novels violent or obscene, but seriously intentioned. He fulminated against pretenders in art and

the upholders of social injustice. He responded to the gentler influences of Hugo and Tolstoy, and could write with care and beauty when not shaken by some indignant passion. He possessed the acumen to detect genius in men hitherto unknown — de Maupassant, Rodin, Maeterlinck, Hervieu. As James Huneker has said, "A poet was slain in him before his vision became a voice."

Mirbeau approached the stage through the writing of plays in one act, unimportant pieces, — *Vieux Ménage* (1901), *Amante* (1901), *Scrupules* (1902). Typical of this miniature art is *Portefeuille* (1902), a mere anecdote adapted to the boards. An honest porter, finding a portfolio that contains much money, carries it to the police, who, because he is homeless and otherwise penniless, detain him as a vagabond. Mirbeau's graver contributions to the theatre — *Les mauvais Bergers*, *Les Affaires sont les affaires*, and *Le Foyer* — reveal his social interests. The first (1897) is a drama concerned with a strike. The scenes, like those in Hauptmann's *Weavers*, are pictorial and loosely connected, but there is more of plot and less subordination of the individual to the group than in Hauptmann. The first act is best. It passes in the cottage of an uncomplaining workman who, as a result of privations, has suffered the loss of his two sons, and at the end of the act loses his wife. His daughter, Madeleine, loves the leader of the strikers, an anarchist, and, when the military have intervened, and the anarchist is about to be assailed even by those who have followed him, she saves him from their wrath and wins their continued support. As a foil to the scenes among the workers we are shown the château of the factory owner, who has established classes and coöperative societies for his em-

ployees, but believes in the right of capital to dominate labor. His daughter pities the strikers, and his son, a parlor socialist, is admired by them. In the end, however, the factory is destroyed, the son and the anarchist are slain, and Madeleine, announcing that she bears unborn the hope of a future vengeance, expires on her lover's body. Artifice spoils the effect of a play sincerely meant. Its clashes and antitheses are too obvious. It differs in this respect from Galsworthy's *Strife*, where the opposing forces are shown more impartially, and where the conclusion is as moving, though less outwardly violent. Bernhardt in the rôle of Madeleine, and Guitry in the rôle of the anarchist Jean Roule, gave the drama the benefit of their talents. The "bad shepherds" of the title are the deputies to whom an appeal by the workmen will be futile.

In his masterpiece, *Les Affaires sont les affaires* (1903), Mirbeau denounces in no uncertain terms the idolatry of money. The capitalist of *Les mauvais Bergers* is an innocent compared with Isidore Lechat, an incarnation of Mammon-worship. For Lechat the only interest in life is business. To it he sacrifices his affections and the happiness of his family, domineering over his wife, quarreling with his son, and driving his daughter from home. When the son, insolvent from racing debts, is killed in the mad flight of his automobile, and when the daughter, breaking from the match prepared by her father, elopes with his humble employee, Lechat seeks consolation in beating at their own game two business partners, amazed to find that, despite his domestic afflictions which they had counted upon to disarm him, they still cannot cope with his cunning.

Mirbeau's portrait of Lechat is one worthy to hang in the gallery of Molière. Unlike Harpagon, Lechat is willing to spend freely, provided that his gold brings him a profit. He is active, too, a believer in work as well as money. He holds that there is nothing in the world — social position, genius, love — that may not be bought. He declares that "There is but one thing by virtue of which a people, like an institution or an individual, can be great, and that is money. The Church knows it best of all." He adds that under the rule of the nobility the people were paid with blows and starvation. Under capitalist rule, they are given good roads, railways, electric lights, hygiene, a little instruction, cheap products, and plenty of work.

Less successful than this satiric study of a type is Mirbeau's *Le Foyer* (1908), written with Thadée Natanson. Here the attack is leveled at abuses in a charitable institution badly managed, and more especially at its distinguished patron, a senator and academician. Courtin devotes himself to Le Foyer, an orphanage for girls where, instead of being assisted, they are underfed and overworked. From his connection with the orphanage, Courtin acquires a reputation as a philanthropist, and appropriates sums from its treasury. When one of the inmates dies from abuse, an investigation impends. He must replace the money he has embezzled or be exposed. He urges his wife, who has long shared her favors with a rich man, to beg the sum of her friend. She had thought to separate from this lover, and at first, in a tense scene, she refuses her husband's appeal; later, however, she obeys, and, freshly fascinated by the luxury that the lover can dispense, yields to him. As she and her dear

philanthropist embark on his yacht, the husband asks wistfully, "And what shall I do on this cruise?" to which the lover answers, "You will finish your report on the rewards of virtue." Strength, vigor, violence, the ability vividly to render a central character vital, — such are the gifts of Mirbeau.

### Useful Dramatists in General

As dramatists dealing with social issues, Brieux, Fabre, and Mirbeau are merely the leaders. Many others march in the ranks, and among them some of repute in other forms of artistic service. All sorts of questions concerning practical life have been asked and answered by playwrights of the useful school. Thus Henri de Bornier, in *Le Fils de l'Arétin* (1895), points the danger of corruption from evil books. Emile Veyrin, in *Aux Courses* (1898), decries betting on the races. Lucien Gleize, in *Charité* (1897), has satirized ineffective philanthropy, with reminiscences of *Les Bienfaiteurs* of Brieux and *Le Foyer* of Mirbeau; and in *Une Blanche* (1901), he has sought to vie with Fabre's *Sauterelles* in attacking colonial maladministration. In *Le Veau d'or* (1913), Gleize has assailed the worship of Mammon, like Fabre in *Ventres dorés*, Mirbeau in *Les Affaires sont les affaires*, and Becque in *Michel Pauper*, *La Parisienne*, and *Les Corbeaux*. André Picard and Paul Adam, in *Le Cuivre* (1895), have exposed the commercial selfishness that precipitates war.

Aspects of politics have frequently been considered by social dramatists since the appearance of *Les Effrontés* and *Le Fils de Giboyer* of Augier, and the *Rabagas* of Sardou, as witness Jules Claretie's *M. le Ministre*, Jules

Lemaître's *Le Député Leveau,* Maurice Barrès' *Une Journée parlementaire* (1894), Maurice Boniface's *La Crise* (1893), A. Bonnins' *La Fin d'un parti* (1895), and Jean Drault's *Les Blackboulés* (1903). In most of these, as in *L'Engrenage* by Brieux, and *La Vie publique* by Fabre, an honest politician finds himself slowly sinking into a morass of corruption. Sometimes, as in Jullien's *La Poigne* (1902), he escapes; sometimes, like the Pégomas of Pailleron's *Cabotins,* he boasts of his skill in deceit.

Questions of caste and class, rather than politics, are incidental in *Oiseaux de passage,* by Donnay and Descaves, but are uppermost in de Curel's *Les Fossiles,* and in Lavedan's *Le Prince d'Aurec* and *Le Marquis de Priola.* As in *Les Fossiles,* so in *La Race* (1905) by Jean Thorel, an ancient family can be perpetuated only by legitimizing a natural child. Decline in the old nobility is again the subject in Albert Guinon's *Décadence* (1904), and decline in royalty in Lemaître's *Les Rois.* Satire upon folk of fashion gives a social bent to such pieces as *La Bûcheronne* (1889), by Charles Edmond; *Snob* (1897), by Gustave Guiches; and *Les petites Marques* (1895), by Maurice Boniface.

The conflict between races, sketched by de Curel in *La Fille sauvage* and by Jullien in *L'Oasis,* grows more intense as a clash between Gentile and Jew in Donnay's *Le Retour de Jérusalem* and *Les Eclaireuses,* and in Bernstein's *Israël* and *Samson.*

The relations between capital and labor are considered in Emile Veyrin's *Pâque socialiste* (1894), and in Jean Malafyde's *Soldat et mineur* (1896) which, like Mirbeau's *Mauvais Bergers,* depicts an uprising of the toilers

after the fashion of Hauptmann's *Weavers*. The wealthy hero of Veyrin's play, favorable to socialism, but ruined by his attempt to benefit his workingmen, is a companion to the hero of de Curel's *Le Repas du lion*, self-devoted to the cause of the laboring class, but eventually killed by those he would aid. The condition of the poor, considered by Zola in *L'Assommoir* (1879), is displayed in Lucien Descaves' *La Cage* (1898), Walter Biolley's *L'Araignée* (1902), and Mirbeau's *Le Portefeuille* (1902).

Matters medical are dealt with in many plays. Jean Bruyère, in *En Paix* (1900), indicates the abuses to which the private sanitarium may be put, and Alfred Binet, the alienist, collaborating with André de Lorde, shows, in *L'Homme mystérieux* (1911), the danger of releasing from such a sanitarium one who, to the uninitiated, may appear sane, though really mad. Camille le Senne and Adolphe Mayer, in *Le Baîllon* (1901), consider the impropriety of professional secrecy in medicine when heredity threatens to corrupt the race; and Martin Laya, in *La Fêlure* (1892), taking his cue from *Ghosts*, warns against the union of lovers, in one of whom lurks the inherited taint of epilepsy. Brieux, however, in *L'Evasion* (1896), advocates a brave disregard of heredity on the part of those who love. De Curel, in *La nouvelle Idole* (1899), attacks the scientific cruelty of the physician, and Kistemaeckers, in *L'Instinct* (1905), displays such cruelty arising from a fundamental jealousy not to be controlled by moral culture.

The army, often laughed at good-naturedly in military farces like the popular *Tire-au-flanc* (1905) of Sylvane and Mouézy-Eon, which ran for a thousand nights at the Théâtre Déjazet, is shown in collision with the pro-

letariat in *L'Automne* (1893), by Paul Adam and G. Mourey, and as divided against itself by the snobbishness of aristocrats in Arthur Bernède's *Sous l'Epaulette* (1906), recommending patriotism as a cure for class prejudice. Such patriotism in the face of actual warfare sweeps away the scruples of conscience of the antimilitarist son of a colonel in Lavedan's *Servir* (1913).

The church and religion have provided matter, also, for dramatists of the useful school. Thus Ancey, in *Ces Messieurs* (1905), assails the meddling of priests in the private affairs of the faithful, and Arthur Bernède, in *La Soutane* (1905), protests against maintaining the inviolability of the confessional under certain circumstances. When a confessor, who has learned from a dying wife that her child is the daughter of a lover, would prevent the incestuous union of this daughter with the lover's son, he is forbidden by his bishop to reveal what has been confided to him under the seal of religion. In vain he appeals to the Pope, and then, having acted upon his own judgment, is stoned to death by his people. "They have killed the good God!" cries a half-witted onlooker. More natural in portraying a conflict between faith and duty are Lavedan's *Le Duel* (1905), described elsewhere, and Georges Rivollet's *Jérusalem* (1914). The Italian heroine of the latter demands of her Irish lover, not only a religious marriage, but also his conversion. When his little daughter, taking part in an ecclesiastical procession, dies after the candle that she carries has set fire to her dress, the skeptical father finds the faith he has lacked, believing that his devotion to the child must create a divine response. The heroine, however, loses faith, since her prayers for the life of the child have not

been answered. So the skeptic and the believer change places, yet are united in their common grief.

Parents in conflict over the religious education of a child are shown in *Les Ames ennemies* (1907), by Loyson, in *L'Otage* (1907), by Trarieux, in *Page blanche* (1909), by Devore, and in *Les Vautours* (1905), by Fresquet. In the last, when the devout daughter of a socialist dies after having taken the veil in protest against her father's attacks upon the church, her mother accuses the father of causing her death, and he in despair kills himself. The problem of religious marriage is debated, also, in Sardou's *Daniel Rochat* (1880), and in Bourget and Cury's *Un Divorce* (1908).

Divorce itself has been a subject of dramatic discussion since the realistic dramatists found satisfaction in portraying unhappy marriages. Thus, Dumas and Augier urged the need of legal separation for those irked by their union. The Naquet divorce law, which afforded some relief, proved inadequate because it required the consent of both parties to a marriage, or flagrant crime on the part of one. Accordingly, we find Hervieu, in *Les Tenailles* and *La Loi de l'homme*, attacking this law by implication, as do Paul and Victor Margueritte in *Le Cœur et la loi* (1905), which considers the case of a wife prevented by a mere technicality from divorcing her disloyal husband because she has passed a night at his house when attending her daughter in illness. On the other hand, Abel Hermant, in *Les Jacobines* (1907), and Louise Dartigue, in *Répudiée* (1908), protest that marriage is rendered unstable because of the facility with which divorce may be procured. "Had divorce not been so easy to obtain," says the married professor in Hermant's play, "an honest

girl would not have seen in me a future husband, and would have guarded herself more securely." Such is the position, also, of Fabre in *La Maison d'argile* (1907). As for Brieux, in *Le Berceau* (1898), and Hervieu, in *Le Dédale* (1903), they show the danger of remarriage after divorce, wives relapsing from their second husbands to the first. Brieux, in *Suzette* (1909), and Gaston Devore, in *La Conscience de l'enfant* (1899), suggest the avoidance of divorce for the sake of the child; and in Guinon and Bouchinet's *Son Père* (1907), parents already divorced are reconciled by love for their daughter.

Consideration of the child constitutes, indeed, a favorite topic for the social dramatists. Thus, in Edmond Fleg's *Le Trouble-fête* (1913), a selfish couple are redeemed by the child that they did not wish. In Donnay's *Le Torrent* (1899), a wife, on finding that she is to bear her lover a child, is torn between this new duty and consideration for the children she has already borne to her husband. In *Le Coupable* (1899), adapted by Charles de Marthold from a novel by Coppée, the abandoned child of a free union commits a murder, and is prosecuted by his father, who, discovering the relationship, asks the court that he too be condemned. In Lucien Népoty's *Les Petits* (1912), the destiny of children as determined by second marriage is the theme, discord ensuing upon the union of a widower and a widow, each with a family, and becoming the parents of still another child. The son of the wife berates her, yet himself falls in love with a widow, who upholds the right of a woman to begin life again after the death of her husband. A Dickensian attack upon abuses in children's reformatories, and upon the tyranny of parents who would consign to such a

place the innocent, is contained in *Les Bagnes d'enfants* (1910), by André de Lorde and Pierre Chaine. More purely artistic in spirit is *Les Grands* (1909), by Pierre Véber and Serge Basset, a school drama influenced by the success of Wedekind's *Awakening of Spring* performed the year previous at the Théâtre des Arts. In *Les Grands*, a boy in love with the wife of his schoolmaster allows himself to be suspected of theft rather than involve her good name. But the actual thief, touched by the little lover's heroism, confesses. School life is seen from the point of view of the teacher in *L'Ecolière* (1901), by Jullien, and *La Guerre au village* (1903), by Trarieux, depicting the trials to be borne by girls forced to teach for a living, just as the folly of educating for the position of teacher one condemned by circumstances to serve at her father's cabaret is displayed in *Blanchette* (1892), by Brieux.

The problem of feminism, barely touched upon here, is dealt with directly and effectively, as has been shown, in *La Femme seule* (1912), by Brieux. Most other playwrights dealing with the subject have smiled at the pretensions of women. Sometimes the portrayal of male opposition is merely humorous, as in Albin Valabrègue and Maurice Hennequin's *Place aux femmes* (1898). Sometimes it is fairly serious, as in Donnay's *Les Eclaireuses* (1913), which paints the portrait of a wife who separates from her stupid husband in order to lead a campaign against men, yet finds herself loving again in the usual way, threatened by the unscrupulous, and opposed by society. In *L'Affranchie* (1898), Donnay affirms woman's folly in seeking emancipation when already she is free to rule through her passional power

over man. In *La Clairière* (1900) and *Oiseaux de passage* (1904), both written with Lucien Descaves, Donnay continues to thrust at the futility of woman's pretensions. That she errs in striving to escape from marriage to freedom in love is the thesis of Bernstein's *Le Bercail* (1904), and that her war upon man will be ruthless is the contention of Bernstein's *La Griffe* (1906), with its wicked wife compassing the ruin of her talented husband. By exception, a word for woman is spoken in *La Concurrente* (1905), by Madame Jean Roy, and *La Rampe* (1910), by Henri de Rothschild. A man cannot tolerate as companion his intellectual or professional rival, say these dramatists, who have taken their cue in describing the duel of sex from Strindberg's ironic *Comrades*. Thus, in *La Rampe* an actor-manager, jealous of the talents of a girl who has sacrificed all for his sake, drives her to suicide; and in *La Concurrente* an author whose work, during his confinement in a sanitarium, has been successfully continued by his wife, returns infuriated rather than grateful, and deserts her for an actress, since the latter's abilities, because they lie in a different field, cannot challenge comparison with his own.

The right of the man of genius to break ties of marriage in order to give scope to his powers has been debated again and again, as in d'Annunzio's *Gioconda*, but it is proclaimed afresh in Paul Adam's *Mouettes* (1906). A scientist loves a woman not his wife. Shall the wife withdraw that he may unite with her rival, whose wealth will enable him to discover a serum for the salvation of millions? The dilemma, like that in Adam's *Serpent noir* (1905), is far too uncertain to warrant the wife's sacrifice.

Exaltation of the individual will is the theme, also, in Lenormand's *Les Possédés* (1909), with its superman a physician, who has practiced self-assertion and advocates it for his son. The latter learns the lesson so well that he defrauds his uncle, deserts his wife, and pays court to a charmer more likely to excite him to musical composition. But the author fails to convince us that either the son or the father is sufficiently a genius to justify such egoism. By contrast, emphasis upon the will as a check upon emotion is the central doctrine of Gustave Guiches, in *Vouloir* (1913). A neurologist, denying his passion for the woman he loves, wills rather that his brother-in-law shall marry her and thus be saved from hypochondria.

That each moral situation must be decided upon its own merits rather than according to an empty formula is a favorite doctrine of Ibsen and Shaw, applied by the French in such plays as Maurice Denier's *Gens de bien* (1893) and Marcel Prévost's *Pierre et Thérèse* (1910). In the first, the problem resembles that propounded by Jones in *The Hypocrites*, Houghton in *Hindle Wakes*, and Galsworthy in *The Eldest Son*. Must one who has seduced a girl of lower station repair the wrong by marriage? Jones answers, "Yes"; Houghton and Galsworthy, "No." In Denier's play, the parents of the erring hero learn, through a special instance, that marriage may not be so universally efficacious as they have supposed. In the *Pierre et Thérèse* of Prévost — the skilled depicter of feminine passion in *L'Abbé Pierre* (1891), *Les Demi-Vierges* (1895), and *La plus Faible* (1904) — a woman discovers that the fortune of her lover rests upon a dishonest transaction long past. Should

she marry or jilt him? In the end, with the proofs of his deed destroyed, she is drawn to him even more closely out of pity, — a solution reminiscent, it would seem, of that in Wilde's *Ideal Husband* and Barker's *Voysey Inheritance*.

Pity for the erring is the message conveyed in Maurice Landay's *La Loi de pardon* (1905), its protagonist one who, having embezzled in a moment of weakness, is sentenced to prison, and thereafter can find no position. Befriended at last, he awakens the love of his benefactor's daughter, only to excite thereby the wrath of her father. So he takes his life, the victim of his character, and even more largely of a society that will never forgive and forget. Like Galsworthy, in *Justice*, Landay urges understanding of the offender, and reform, rather than punishment.

Defects in the administration of justice, exposed with tragic power, as we have seen, in *La Robe rouge* (1900), by Brieux, are set forth with humor in *L'Article 330* (1900), by Courteline, in *Les Experts* (1905), by Louis Bénière, and with a mingling of humor and pathos in *Crainquebille* (1903), by Anatole France. France here adapts for the stage his story of a vegetable peddler who, happening to anger a policeman, is imprisoned upon the flimsiest evidence, and after release can find nothing to do. He would return to jail, but in vain. For, having insulted another policeman in the very words he is alleged to have used to the first, he is merely laughed at, and must rely upon the charity of a gamin to escape starvation. The inconsistencies of the criminal law are seen from a different angle in *A la Nouvelle* (1910), by Jacques Dhur, recording the results of transporting the wicked

to New Caledonia, where, compared with the honest colonists, they become persons of privilege.

To augment this list of plays concerned with social issues would be as easy as it is needless. Enough has been said to demonstrate how considerable is the part played by dramatists of the useful school in the contemporary theatre of France. Dumas *fils*, reproved by the censor for the frankness of his *Diane de Lys*, complained to the Emperor that the censor had failed to understand the mission of the stage as affording instruction through examples. The theatre, he said, must represent fearlessly, with the proper correctives, all the shades of passion, folly, and vice. This theory the social dramatists have accepted; but the more artistic have followed, also, the advice of Paul Bourget, who, in the preface to *Un Divorce*, draws a distinction between thesis literature and the literature of ideas. In the play with a thesis, facts are unduly subordinated to a central doctrine that is driven home by main force; in the play of ideas, the characters live their own lives in a story of interest apart from the doctrine it corroborates.

# CHAPTER IX

## MINOR POETS AND ROMANCERS

### Classic Dramatists

Whereas the naturalists, ironic realists, moralists, and reformers have all sought esthetic satisfaction by facing the facts of contemporary life, certain poets and romancers have turned away from these to celebrate instead the eternal verities. In their endeavor to effect an imaginative escape from the actual, many have looked to the classic past. On the French stage, indeed, the classical tradition has never been forgotten. Amid the stir and bustle of new movements, classical plays have continued to achieve success. When, in 1888, Mounet-Sully acted *Œdipe-Roi* in the Roman theatre of Orange, he set the fashion for open-air performances after the antique manner. Towns like Béziers and Nîmes followed the lead of Orange, and those that had no ancient theatres or arenas made the best of their deficiencies by giving performances *al fresco* in *théâtres de la nature*. Thus Cauterets, La Mothe-Saint-Héraye, Bussang, Champlieu, Toulouse, and Marseille provided outdoor performances of Greek drama and of modern imitations of the Greek. These performances were intended to foster a community spirit. They required the representation in simple outlines of universal emotions and ideas. They necessitated the subordina-

tion of episodic detail to a central story, and encouraged nobility of expression. A group of eager theorists, including Paul Mariéton, Gabriel Boissy, Paul Souchon, Charles Méré, and Riciotto Canudo, assisted in the classic revival, demanding the reunion of the arts of poetry, painting, sculpture, and music, a return to the dignified themes, heroes, and sentiments of antiquity, and the recognition that tragedy is by nature ideal and synthetic rather than realistic and representative. The reformers proclaimed the need of a poetic drama that should find its basis in an age more lyric and plastic than our own.

The results of this movement were felt in the ordinary theatres, for which, indeed, scholars and dilettanti had never ceased to compose dramas in verse reminiscent of antiquity. Such a piece, antedating the open-air fashion, is *Les Noces Corinthiennes* (1874) of Anatole France, its subject the conflict between the old gods of joy and the sad new Christ. A pagan vine-dresser is married to a fanatical Christian. Their daughter is torn between allegiance to her mother's faith and yearning for that of her father. When the mother, in obedience to a vow, refuses to permit Daphne's marriage to her pagan suitor, the girl meets him in farewell among the tombs and takes her life. This has been hailed as the *chef-d'œuvre* of the Parnassian theatre, a realization upon the stage of the reforms striven for in poetry by Baudelaire, de Banville, Gautier, and Leconte de Lisle.

Just a year earlier, Leconte de Lisle (1820–1894), author of *Poèmes antiques* and *Poèmes barbares,* had drawn upon Æschylus for the substance of *Les Erinnyes* (1873), making more rude and horrible the old legend of the Atrides, yet adding certain modern touches. Thus Agamemnon

alleges a democratic reason for preferring to walk upon the common earth rather than upon the carpet prepared for him by Clytemnestra, and the ancestral curse becomes a matter of physical heredity. In *L'Apollonide* (1888), Leconte de Lisle turned to the *Ion* of Euripides that he might celebrate Greek beauty in the story of Apollo's son who became founder of the Ionian race. The graceful skepticism of Euripides fades in the enthusiasm of the modern poet, as, with lyrical fervor, he makes Athena describe the destined glories of Greece.

Some of the first plays of the classical renascence, like the *Œdipe-Roi* of Jules Lacroix, were little more than free translations; others were remodelings of ancient myths and themes. Foremost among the poetic works of this renascence should be mentioned Paul Mariéton's *Hellas* (1888) and *Hippolyta* (1901); Alfred Poizat's *Electre* (1905), *Le Cyclope* (1906), *Sophonisbe* (1910), and *Antigone* (1910); Léon Riffard's *Cyclope* and *Iphigénie* (1904); André Suarès' *La Tragédie d'Electre et d'Oreste;* Mario de la Tour's *Philoclès* (1895); Alfred Gassier's *Alceste* (1891); Robert de la Villehervé's *Lysistrate* (1895); Maurice Donnay's *Lysistrata* (1892); Jules Lemaître's parody *La bonne Hélène* (1896); Donnay and Lemaître's *Mariage de Télémaque* (1910); Paul Gavault's *Plutus* (1896); Edmond Haraucourt's *Circé* and *Héro et Léandre* (1893); Iwain Gilkin's *Prométhée* (1899); Jean Lorrain and Ferdinand Hérold's *Prométhée* (1900); Hérold's *Les Perses* (1896); Charles Grandmougin's *Prométhée* (1878); Georges Rivollet's *Alkestis* (1899) and *Les Phéniciennes* (1903); Bernhardt's production of *Phèdre* (1893); Jean Moréas' *Iphigénie* (1900); Roger Dumas' *Hélène* (1908); Lionel des Rieux' *Hécube* (1906); Catulle Mendès' *Médée*

(1898); Paul Barlatier's *Hypatie* (1907), *La Mort d'Adonis*, and *Briséis;* Charles Richet's *Circé* (1903); Achille Richard's *Endymion* (1906), *Les Suppliants* (1911), and *L'Hercule furieux;* Jules Bois' *La Furie* (1909) and his *L'Hippolyte couronné* (1904), given before an audience of ten thousand at the Orange theatre and repeated in 1905 at the Odéon; Maurice Bouchor's *Nausicaa* (1904) and *Philoctête* (1900); Pierre Quillard's *Philoktêtes* (1896); Joséphin Péladan's *La Prométhéide* (1895) and *Œdipe et le Sphinx* (1898), and more remotely his *Prince de Byzance* (1896), *Babylone* (1895), and *Sémiramis* (1904); Emile Fabre's *Timon d'Athènes* (1899); Joachim Gasquet's *Dionysos* (1905); Paul Souchon's *Le Dieu nouveau* (1906); Paul Meurice and Auguste Vacquerie's *Antigone* (1893); Albert Samain's *Polyphème* (1905); Pierre Frondaie's *Aphrodite* (1915); and Silvain and Jaubert's *Hécube* (1911) and *Andromaque* (1917), from Euripides.

This catalogue, tedious though incomplete, may indicate the extent of the neo-classical movement in the contemporary French theatre. Most of the dramas show no more originality in construction, characterization, and poetry, than in theme; they depend upon gratifying the curiosity of the intellectual who would savor ancient dishes rewarmed. The playwrights contributing to the movement tend to modernize the sentiments and to refine upon the expression of their models. Thus Poizat, in *Electre,* is intent upon achieving beauty of expression rather than fidelity to the manners and feelings of a rude age. Thus, too, André Suarès, in *La Tragédie d'Electre et d'Oreste,* makes Clytemnestra a woman of to-day; and Jean Moréas in *Iphigénie* shows Agamemnon invoking the law of nature and the rights of the family against in-

fanticide like any modern sociologist. Roger Dumas, in *Hélène*, would transform Helen of Troy into a personification of the ideal, and Paul Barlatier, in the heroine of *Briséis*, would symbolize woman the eternal temptress.

Since the extant ancient tragedies are few, and their situations are limited and familiar, those who imitate such pieces are forced into endless repetition, working over and over the same myths. Yet the *Cyclops* of Euripides provides Poizat and Riffard with two quite dissimilar plays, the elegance of the former and the sentimental fantasy of the latter reflecting aspects in the personality of each author. So, although Richard's *L'Hercule furieux* and Bois' *La Furie* deal with the same subject, they are differentiated, since Richard is a gentle poet, whereas Bois is sensual and vigorous. Bois has drawn upon Seneca as well as Euripides, mingling in his strange work recollections, also, of his travels in the East, and providing, as one critic has remarked, not the limpid liquor of Racinian tragedy but the turbid waters of the Nile, cloudy though substantial.

Of the more original dramas in the classical vein, *Le Roi Midas*, by Souchon and Avèze, embroiders a story from Ovid; Richard's *Circé* shows reminiscences of the *Odyssey* and of the *Æneid*, spiritualizing the relations between Circe and Ulysses; and Souchon's *Le Dieu nouveau* transports Apollo to Provence, where, lamenting the exile of the gods from Olympus, he meets Lazarus raised from the dead, and Mary Magdalen whom he would lead back from her new faith in the suffering Christ to a life of joy. Beautifully written is Poizat's *Sophonisbe* (1910), which retells the familiar tale of the Carthaginian heroine wed for reasons of state to the king of Numidia,

but loving his enemy Masimissa. When the victorious Masimissa, to save her from being carried in triumph to Rome, offers her marriage, she drinks hemlock rather than prove untrue to her vows and derelict in duty to her child. Henry Bordeaux has spoken of this piece as strongly Corneillian in sentiment and sweetly Racinian in expression. Much more romantic and sensational is Pierre Frondaie's *Aphrodite* (1915), five acts of undistinguished verse clothing a story by Pierre Louÿs. A sculptor loves a courtesan, who will accept his advances only on condition that he steal a bracelet of pearls from a statue of Aphrodite. But when a slave is unjustly crucified for the sacrilege, the sculptor so suffers in conscience that his love for Chrysis is stifled. She, however, piqued by his new disregard, agrees to any ordeal he may propose as penance. When he ordains that she must show herself to the people decked in the booty that he has stolen at her behest, she is mistaken for the goddess in person, but, confessing her sin, is condemned to die. Too late, the sculptor perceives how deeply Chrysis has loved him.

Best of all these recent dallyings with classic drama is the *Polyphème* (1905) of Albert Samain (1858–1900), a disciple of Verlaine and the Parnassians. The story comes from Ovid. Polyphemus, the Cyclops, falls doting on little Galatée, casts aside his javelin and bow, and sighs at his ugliness reflected in wayside pools. But Galatée remains indifferent, preferring instead the fair young shepherd Acis. Polyphème, tortured by jealousy, restrains his wrath, and yet, that he may no longer behold their love-making, puts out his eyes. Then, finding that the vision is inescapable because fixed within, he casts himself into the sea. The piece is tender, melancholy,

and melodious, a charming idyl, delicate in its portrayal of the influences of nature and of the growth of passion.

### Religious Dramatists

The French theatre, notwithstanding a predilection for the classic, did not forget its Christian origins, and as a result there has flourished a cluster of versified Biblical or saints' dramas. Among these may be cited such pieces as Rodolphe Darzens' *Amante du Christ* (1888); Charles Grandmougin's *Le Christ* (1892), *L'Enfant Jésus* (1892), and *Le Sang du Calvaire* (1905); Edmond Haraucourt's *La Passion* (1890); Maurice Bouchor's *Dieu le veut* (1888), *Les Symboles* (1888), *Tobie* (1889), *Noël* (1891), *Légende de Sainte Cécile* (1892), *La Dévotion à Saint André* (1892), *Conte de Noël* (1895), and *Mystère de la Nativité* (1901); Georges Fragerolle's *La Marche à l'étoile* (1890); René Fauchois' *Fille de Pilate* (1908); Achille Richard's *Judas* (1911), couched in poetic prose; Louis Mercier's *Ponce Pilate* (1911) and *Lazare le ressuscité,* dialogued scenes in verse; Albert du Bois' *La Conquête d'Athènes* (1911); André Gide's *Saül* (1908); Alfred Poizat's *Saül* (1908), adapted from Alfieri; Wilde's *Salome* (1893), written first in French, and indebted to Flaubert's *Hérodias;* Rostand's *La Samaritaine* (1897); Maeterlinck's *Marie-Magdeleine* (1910); d'Annunzio's *Le Martyre de Saint-Sébastien* (1911); and the *Esther* (1912) of André Dumas and Sébastien-Charles Leconte.

Although no one of these ranks high as drama, several possess a special interest. Thus the last-named is noteworthy as presenting a barbaric and voluptuous Esther by way of contrast to the refined heroine of Racine's play. Similarly, d'Annunzio's *Le Martyre de Saint-Sébastien*

shows a superstitious and impassioned hero, converted when the arrow he has shot heavenward fails to fall to earth, walking unharmed upon glowing coals that blossom into lilies, and in divine fury smashing idols, defying the emperor, and summoning his own archers to slay him. Wilde's play is even more vivid and sensuous in its Orientalism, a masterpiece of the fleshly school.

As here, and in Rodolphe Darzens' *Amante du Christ* and René Fauchois' *Fille de Pilate*, a female devotee of the world, the flesh, and the devil falls enamored of a saint, so in *La Conquête d'Athènes*, by Albert du Bois, a Greek courtesan is suddenly smitten with affection for the Apostle Paul, but, being rebuked, accepts conversion and marries another. As for Rostand's *La Samaritaine*, it is dreamy and poetic, a web of dialogue spun from the sayings of Jesus. Much more realistic and dramatic is Maeterlinck's *Marie-Magdeleine*, which proposes again the problem more obviously stated in *Monna Vanna* as to the rights and duties of the woman who, at the cost of her honor, would save the life of another — in this instance the Christ. Richard's *Judas* depicts the arch traitor as a lover, rejected by the Magdalen, and a nationalist, disappointed that Jesus is not the liberator of Israel. Fragerolle's *Marche à l'étoile* brought the sacred story into that home of irreverence, the Théâtre du Chat-Noir, where Henri Rivière, who had shown in his shadow-pictures *La Tentation de Saint-Antoine*, accompanied Fragerolle's verses and music with silhouettes of shepherds and magi and the crosses of Golgotha.

Most curious among the plays in this category are those of Maurice Bouchor (1855– ), a genial and naïf moralist, who wrote for the Petit-Théâtre des Marionnettes, and

mingled the grave and the humorous, recapturing something of the mood and faith of the Middle Ages. In his *Mystère de la Nativité*, angels, animals, and men converse familiarly, the star of evening speaks its mind, and the currish shepherd who has opposed his son's love for little Marjolaine relents and promises to the Christ Child a present of wine and cheese. In *Tobie*, drawn from the *Apocrypha*, an angel protects the youth sent among the Medes to reclaim a debt owing his father, and when the father's lost sight has been magically restored, it is Raphael in person who blesses the house, as the old man prophesies the glorious future of Israel. In *La Dévotion à Saint André*, a bishop, who has consecrated his life to the worship of Saint André, is saved from the wiles of Lucifer by his grateful patron, clad as a beggar, and answering the three riddles proposed by Lucifer, in the guise of a seductive princess. What of all the works of God combines the greatest number of marvels in the smallest compass? The human face. Where is the earth higher than the sky? Where Jesus is, since He is above the heavens and yet of the earth. What is the distance that separates heaven from earth? "Thou knowest better than any other, O Lucifer!" cries the saint. "The distance thou once didst measure in thy fall." Thereupon Lucifer, discomfited, vanishes, and the saint and his disciple sit down to eat with a gusto truly medieval.

Medieval and pietistic in spirit, also, are the best plays of Paul Claudel (1868– ), the disciple of Maeterlinck, Verlaine, Mallarmé, and Villiers de l'Isle-Adam. Claudel's literary dramas, from *Tête d'or* (1891) downwards, are strange and misty allegories, suggesting the beauty and duty of self-mastery, faith in the power of

God's grace to ennoble the soul, and a conviction, as one of his characters affirms, that "the value of life cannot be known save by giving it away." In renunciation and in religion lies the salvation of man for Claudel, who embroiders fables that vaguely adumbrate the actual, depicting now a fantastic China, as in *Le Repos du septième jour* (1912), with its veiled plea for the observance of the Sabbath, and now an unreal America, as in *L'Echange* (1894), with its contrast between the vice of the city and the pure spell of nature. Claudel's is a poetic soul that finds satisfaction in translating works as unlike as the *Agamemnon* of Æschylus (1912) and the poems of Coventry Patmore, and that seeks expression through free verse or lilting prose in such varied pieces as *Deux Poèmes d'été* (1914), *Corona Benignitatis anni dei* (1915), the farce *Protée* (1914), the lyrical ecstasy *Cantate à trois voix* (1914), and the little drama *Partage de midi* (1906). The last affirms the omnipresence of God. When Ysé yields to a lover on being assured that God does not exist, she grows aware, none the less, that He is watching her.

Should all the rest of his work be swept away, however, Claudel would be remembered for two dramas of marked originality — *L'Otage* (1911) and *L'Annonce faite à Marie* (1912). The first is a tragedy in cadenced prose, poetic in spirit and diction. It exhibits a woman's sacrifice of all that she holds dear for the sake of duty. Sygne de Coûfontaine, orphaned by the French Revolution, has sought refuge in an abbey whose monks have perished by the sword. Thither comes her cousin Georges asking her to conceal Napoleon's hostage, Pope Pius VII, escaping from the conqueror. Sygne promises protection to the feeble Pope, yet finds that she must accord it at the price

of her honor. Although she has plighted troth to her cousin, she must wed a villain who, suspecting the Pope's identity, will inform upon him unless she yield. Sygne's struggle resembles that of Monna Vanna. "Am I to save the Pope at the price of my soul?" she asks her confessor, who, like Maeterlinck's Marco, provides the arguments for her self-immolation. Accordingly, she weds the wicked Turelure, slayer of her parents and the monks, and suffers the disdain of her cousin and the world. She must confer with Georges as negotiator of a truce between her unscrupulous lord and the king, whereby the former agrees to deliver Paris to the latter on condition that the monarch rule as a mere puppet of the constitution. But when Georges attempts to shoot Turelure, it is Sygne who, stepping between, dies from his bullet. To the last, Georges never knows the motives that have actuated her. The tragedy inheres, not in any outward clash of forces, but in the crucifixion of Sygne's soul. Reactionary in its notions of the sanctity of the kingship, the papacy, and the priesthood, *L'Otage* is the dream of a pious aristocrat shaping history to his own ends. Its sequel, *Le Pain dur* (1918), cannot compare with it in strength or beauty, although it affords some satisfaction as showing the retribution that falls upon the wicked Turelure from his own son in the days of Louis-Philippe. If we may not agree with Alice Meynell that *L'Otage* is "the work of a great, grasping, and commanding genius", we can at least recognize Claudel's poetic gifts and his ability to render poignantly a crisis of soul.

Equally affecting is *L'Annonce faite à Marie* (1912), derived from the author's closet drama, *La jeune Fille Violaine*, published in a volume entitled *L'Arbre* (1901).

Violaine is another Sygne, a pattern of self-abnegation. In pity for the leprous builder of churches who has wounded her when she repulsed his advances, Violaine has bestowed upon him an innocent kiss of farewell. Yet, in consequence, she suffers from leprosy and must give over to her jealous sister her betrothed. Nor will she defend herself against his unmerited reproaches elicited by Mara's calumny. Instead, as an outcast, she retires to a forest hut, whither, years afterwards, comes Mara, still embittered, yet bearing the corpse of her child and imploring Violaine, by virtue of her sanctity, to raise it from the dead. As the all-forgiving saint prays that the miracle may be wrought, she suffers strange birth throes, and perceives that into the little body there has been breathed another soul which looks to her and to Jacques as its spiritual parents. Although Mara conceals the miracle from her husband, he learns of it from the dying Violaine, understanding too late that she has loved him always. The period described is the early fifteenth century. In the background Jeanne d'Arc is repulsing the English and leading Charles to Rheims, while the father of Violaine is doing pilgrimage to the Holy Land. Here is not only the local color but the simplicity and piety of a medieval mystery, heightened by a melodious style born of the happy union of free verse and Biblical prose.

### Romantic Dramatists

While the classicists endeavored to reëstablish a taste for the antique, and the medievalists a taste for the religious drama, there were those more numerous who, in composing plays, sought their models in the period of romanticism. Some developed the grandiose strain, and

some the fantastic. For the former, Hugo, and for the latter, de Musset and de Banville served as guiding stars.

Théodore de Banville (1823–1891), airy, graceful, daring, was a verbal acrobat of irrepressible *esprit*. He possessed the gaiety of heart and lightness of wit of an Autolycus; he was indeed a "snapper-up of unconsidered trifles", ancient and modern. His eclecticism may be seen in piece after piece, from *Les Nations* (1851) to *Esope* (1893). Now he dallied with the comedy of masks, as in *Le beau Léandre* (1856); and now with antique themes, as in *Diane au bois* (1863), *Déidamia* (1876), and *Socrate et sa femme* (1885). Now he smiled ironically at the ardors of love in *La Pomme* (1865) and *Le Baiser* (1888). Now he exalted love's power in his prose *Gringoire* (1866), its hero an ugly poet who captivates the heart of a beauty. Again, as in *Florise* (1870), he set above love the claims of art, telling the story of an actress who plans to marry a count, but is provoked by contempt for the histrionic efforts of her rival to reject him and continue as Alexandre Hardy's leading lady.

Not the least characteristic of de Banville's dramas was *Riquet à la Houppe* (1885), a *comédie féerique*, in which he adapted for the stage, with a delightful mingling of poetry and humor, an old tale by Charles Perrault. Prince Riquet will be beautiful only when beloved. The Princess Rose will develop her proper reason only when she loves. She dwells apart in a ruined palace, attended by her page, her chamberlain, and her fairy godmother. But the hideous Riquet kindles her passion by his ebullient rhetoric, thus breaking the spell that condemns her to beauty without mind, as he is condemned to mind without beauty. Here and in *Gringoire* may be noted something

of that sense of contrast between soul and body which lies at the heart of modern humor, and which gains still finer expression in Rostand's *Cyrano*. As there, too, exuberant repetitions, eloquent and witty variations upon a few simple ideas, constitute much of the fun. Although de Banville's plays came into their own theatrically only after his death, yet much earlier, as printed poems, they exerted wide influence.

Maurice Bouchor (1855– ), who dramatized Scripture and holy legend, as we have seen, dealt attractively, also, with the *conte de fées* in *Cendrillon* and *Monsieur Pointu*. The last, deriving from a tale by the brothers Grimm, describes a grumbling shoemaker repentant after being threatened by St. Peter with dismissal from Heaven. The former is a *Cinderella* brought up to date, the heroine's prince being a socialist who, for her sake, refuses a royal match and will toil with her for humanity, convinced that work alone sanctifies love. An ethical bent appears likewise in Bouchor's *Le Mariage de Papillonne* (1897), urging mutual forbearance and understanding between those who love, and in *Il faut Mourir* (1908), adapting the Corsican legend of a wise man who, in fleeing from Death, meets him disguised as a carrier, and learns that we truly live only through those we have benefited. To the same class belong Arthur Collins and Emile Herbel's *Cinderella* (1906), Jean Richepin's *La Belle au bois dormant* (1908), and Nozière's *Joconde* (1911), a fantasy embroidering a *conte* by La Fontaine. As for Bouchor, he is a tranquil and generous soul, retaining in maturity the faith and innocence of childhood.

Poetic romance of the lightest finds an exponent in Gabriel Nigond, author of *Le Dieu Terme* (1907), *Khé-*

*roubinos* (1909), and *Mihien d'Avène* (1909). His *Cœur de Sylvie* (1906) presents a coquette of the Opera who fascinates a baron, a chevalier, a gardener, and an elderly dancer, yet turns her back upon all with adorable grace. A similar piece, more ingenious and pathetic, is *L'Embarquement pour Cythère* (1904), by Emile Veyrin, a delicate tangle of intrigue wound about the love-yearnings of the marquise Pomponnette. Weary from hunting pleasure in the company of a prince, a duke, a baron, and an abbé, she would bestow her affections upon one known to her by his letters alone; but their rendezvous is interrupted. When she pretends that her visitor is her physician, she is laughed at for the ruse, since her guardian has himself written the letters to divert her, and induced a youth to act the part of lover. But Pomponnette inspires this feigned lover with devotion, and learns from him to look to something higher than the trifles that have hitherto made her life. Here we may note the beauty of sentiment and fancy with which Rostand is still more liberally endowed.

*Esprit* and fancy reappear in Jean Auzanet's *Double Madrigal*, and graceful melancholy in Léo Larguier's *L'Heure des Tziganes*, both given at the Odéon in 1912 when Antoine opened there his Théâtre à la Poésie. In the first, the gruff Borromée will unite his daughter to a soldier, and his niece to a poet; but the daughter loves the poet, and the niece loves the soldier. A rascal, who captivates the domestic despot by assuming the airs of a Spanish grandee, promises to arrange both matches for a price. Needless to say, he is outwitted, and the despot relents. It is all pretty nonsense enacted against a Watteau background. In *L'Heure des Tziganes*, senti-

ment rather than fantasy dominates, as an ambassador, who once had ventured to kiss a queen, meets her years afterward in a park.

The light romantic type of drama that descends from the *Fantasio* of de Musset has been cultivated by Zamacoïs and Rivoire. Both have responded, also, to the influence of Rostand. André Rivoire (1872– ), loving the sentimental and pensive, has developed for the stage fragile fairy tales. In *Berthe aux grands pieds* (1899), he retells the story of the daughter of Flore and Blanchefleur, destined to marry King Pepin the Short, but for a time defeated by a scheming servant who chances to resemble her. In *Il était une Bergère* (1905), a princess for a little steals the heart of a shepherd, who ultimately reverts to his love for a shepherdess. Although in *Peur de souffrir* (1899), Rivoire is closer to actuality, depicting through two characters the suffering inevitable in love, yet in his best-known work, *Le bon Roi Dagobert* (1908), he affects the manner of the *conte*. A Gothic princess, enamored of her cousin, is to be married for reasons of state to King Dagobert. But a sorcerer has predicted Dagobert's death if the union be accomplished. Nantilde, a slave, is willing to sacrifice herself to save the king, and each night accepts the queen's place at his side that the queen may remain true to her cousin, and the king be spared the doom foretold. When the king discovers the deception, he repudiates the queen and commands the death of Nantilde. She escapes, however, to a convent, where later he meets and believes her to be the sister of his charmer, then learns the truth, and marries her. The play was well received at the Comédie-Française. There, during the war, Rivoire was represented, also, by a versified act, *L'humble*

*Offrande* (1916), and, after it, by a graceful story of love in a garden entitled *Le Sourire du faune* (1919).

With less substance even than Rivoire, Miguel Zamacoïs (1866– ) has dramatized the poetic *conte* in such pieces as *Les Bouffons* (1907) and *La Fleur merveilleuse* (1910). He has also written with Lavedan *Les Sacrifiées* (1917), a *poème dramatique*. Earlier he produced *Au Bout du fil* (1904), *Le Gigolo* (1905), *Redites-nous quelque-chose* (1906), and other comedies. In *Les Bouffons*, the daughter of an impoverished baron suffers from melancholy despite the antics of her father's servants. A handsome youth, a humpback, a rustic swain, a rascal, and a gloomy lover, all contend to relieve the grief of the fair Solange, but it is the humpback Jacasse who, with his praise of passion, wins the lady's heart. To her question, "What is love?" he answers,

> "C'est un bien qu'on maudit, c'est un mal qu'on adore,
> C'est un poison mortel dont on demande encore."

Of course, at last, the humpback is transformed into a handsome prince, and the discovery of buried treasure restores the baron's prosperity. Echoes of the wit of de Banville and Rostand, together with the acting of Bernhardt, contributed to the success of this play.

A companion piece to *Les Bouffons* is *La Fleur merveilleuse*. Here it is the hero who, suffering from melancholia, must be cheered. Taken by his mother to Holland for a cure, he enters a contest for the hand of a maiden whose father has promised her to the suitor who will produce the finest tulip in the world. Gilbert, having learned the secret of such a flower from a gypsy girl willing to forego her own love for him, wins his sweetheart, in spite of the opposition of her father and her cousin, who

have deemed him a fool because of his hypochondria. When the gentle Griet smiles upon him, Gilbert is healed.

The vogue of the poetic *conte* was furthered, also, by Rosemonde Gérard, Rostand's clever wife, and their son, Maurice Rostand, in *Le bon petit Diable* (1911), and *La Marchande d'allumettes* (1914). The first has won a wider hearing in the English version of Austin Strong. Its hero is a boy, abused by a wicked aunt and a savage schoolmaster, but solaced by fairies and a blind girl. On inheriting a fortune, he forgets his Juliet to lead a gay life in the world, but, returning after seven years, he is confronted by his double, a living reflection of his innocent youth. Struck by the contrast between his former and his present self, he renounces the wealthy bride selected for him and resolves to marry his first love and atone for the past.

Among the more serious romancers, a few like Grenier, Haraucourt, du Bois, and Aicard have chosen their subjects from legend. Poetic prose is the medium of Edouard Grenier (1819–1901), whose *Fiancée de l'ange* (1870), *Métella* (1889), and *Aphonide et Pyrgos* (1896) reveal his virtues at their best. In the first he offers a delicate version of the plot so crudely handled by Italian tale-tellers and by Grimmelshausen in seventeenth-century Germany. A Jewish girl, believing that she is destined to give birth to the Messias, would learn if the lover who visits her as an angel be human. So she threatens him with a dagger. When he confesses his ruse, her father slays him from ambush, and Seméia in grief stabs herself. No inharmonious note mars the restrained beauty of this little tragedy. A widow of the fourth century is the heroine of *Métella*. Falling enamored of her slave, she would grant

him freedom, but he insists upon winning it in the arena. Though triumphant, he is done to death by gladiators set on by Métella's jealous master of slaves, and the lady must turn for consolation to Christianity.

Excellent as a drama in verse is the *Don Juan de Mañara* (1898) of Edmond Haraucourt (1857– ), which spiritualizes what was brutal in the Spanish legend of the libertine who invites to a feast the spectre of the murdered father of a victim. Here Don Juan is inpsired with a Faust-like yearning for the infinite which incites him to seek satisfaction wherever he perceives that others have found it. Hence he claims as his own the sister of his betrothed. But when she takes her life to elude him, and her father and her lover threaten revenge, he slays them. Instead of dying unregenerate, however, as did Tirso de Molina's Don Juan, this villain repents and reforms. He differs from the skeptic of Molière or the cynic of Byron in acquiring through guilt a conscience.

Finer in conception than execution is *La dernière Dulcinée* (1908) of Albert du Bois (1872– ), author of several dramas in verse, — *L'Aristocrate* (1909), *Aphrodite et le Khéroub* (1910), and *La Casque de la déesse* (1918). Instead of attempting to dramatize *Don Quixote* by reassembling its more striking incidents, du Bois has invented a fable making the supposed original of Cervantes' knight his hero. This original is Quijada, a generous eccentric who forgives the contempt of his neighbors, although nettled to think that Cervantes should have thrust public fun at him in a novel. To provide an idealistic retort to the quips of the great comic writer, Quijada composes a tragedy — *Amadis* — which no one dreams of performing until Dorothée whom he loves prevails upon

him to invest his whole patrimony in paying for its production. She is tricking him for a purpose, however, since her uncle, a priest, has been warned by the village physician that the latter will never consent to her union with his son until God shall work a miracle, naming as such the representation of Quijada's tragedy. Needless to say, the tragedy is hissed from the stage, and Quijada comes home disconsolate, to learn of Dorothée's ruse and to be lured away by the physician and the priest to an asylum. There he suffers among the madmen, unable to purchase his freedom by bribing Sancho because he has given his all to Dorothée. When the kindly jailer winks at his escape, Quijada steps forth but chokes with anguish as his lady on her way to be married remains deaf to his outcry.

Belonging to an older generation than du Bois, Jean Aicard (1848– ) has written poetic dramas of various kinds from *Au Clair de la lune* (1870), *Pygmalion* (1872), and *Mascarille* (1873), to *Similis* (1884), and a version of *Othello* (1881) acted in 1899 as the first to follow de Vigny's translation of 1828. To the Théâtre-Libre Aicard contributed, as we shall see, a metrical *drame bourgeois, Le Père Lebonnard* (1889), which achieved an Italian triumph, thanks to the acting of Novelli. In the same year he produced a *Don Juan* and the prose *Dans le Guignol*. Long after, he reverted to poetic romance in *Le Manteau du roi* (1908), its hero an unscrupulous ruler, whose tyranny fills the first act, whose chastisement through a dream occupies the next three acts, and whose awakening as one regenerate makes the last. Here is a trace of the device employed by Calderón in *La Vida es sueño*. Aicard's King Christian, during his nightmare, must change places with a divine beggar, who rules in his stead while the

monarch suffers the pangs that he has made others endure. He is followed about by a jester — the shadow of Lear's fool — and assisted by the father of a girl he has outraged. On awakening to penitence, Christian will marry her and make real her aspirations for social justice.

With the optimism of this work may be contrasted the pessimism of *La Tragédie royale* (1909), by Saint-Georges de Bouhélier (1876– ), compounded of elements derived from Shakespeare and Maeterlinck. A king has sought to establish an ideal state, but, being driven from his throne by a revolt, takes refuge with his daughter at an inn, hears himself slandered by his former scullery boy, and steps out of disguise, only to be seized and to behold his Irène torn from his arms and ravished. Then, released by citizens, he follows her body to burial, raving mad.

In such a piece may be observed the transition from stage-romance that is dreamy and legendary to that which is heroic. Plays of the heroic strain, fathered by Hugo, usually presume to interpret history, as witness the productions of de Bornier, Déroulède, Parodi, and Coppée. For half a century Henri de Bornier (1825–1901), librarian of the Bibliothèque de l'Arsénal, wrote in this vein, searching ancient annals for his themes. Before the 'seventies he composed *Le Mariage de Luther*, *Dante et Béatrix*, *Le 15 Janvier*, *La Cage du lion*, and *Agamemnon*. In *La Fille de Roland* (1875) he achieved his masterpiece. Thereafter he added to his repertory, though not to his reputation, in *Dimitri* (1876), written with Armand Silvestre, *Les Noces d'Attila* (1880), *L'Apôtre* (1881), *Mahomet* (1890), *Le Fils de l'Arétin* (1895), and *France . . . d'abord* (1899). The last, deriving its title from the de-

vice of Blanche of Castille, lays its scene in the days of the youthful Louis IX. In *Le Fils de l'Arétin*, de Bornier acknowledges the influence exerted upon him by the drama of ideas, for through an historical character he attempts to preach against the corrupting effect of licentious literature, just as Brieux, in *La Française*, employs a modern instance for a like purpose. A son of the wild Aretino, carefully reared by his mother, reads his father's immoral books and turns to evil, passing from private crimes to public, until, about to betray his country, he is slain by his father.

Less specialized in its doctrine, and more universal in appeal, was de Bornier's *La Fille de Roland*, a far echo of the *Chanson de Roland*, in which the noble son of the traitor Ganélon loves the daughter of Roland yet renounces marriage with her, even though Charlemagne would bless their union. The personages are as theatric in their strutings as the heroes of Corneille and Hugo; yet their fervor of patriotic idealism assured to the drama considerable vogue, both while the Franco-Prussian War was fresh in men's minds, and at the revival of the piece in 1890. To exhort to virtue was ever de Bornier's purpose. He was a defender of morality, an upholder of tradition, a scholar of taste.

Paul Déroulède (1846–1914), who made his stage début with one act in verse, *Juan Strenner* (1869), experimented with the five-act form in *L'Hetman* (1877), which treats of a revolt of Ukrainian patriots against the Poles. Here the old hetman Frol Gherasz, held a hostage with his daughter at the court of the Polish king, would mediate between the king and certain rebels, yet is tempted to join the latter when they are deserted by their leader, his

adopted son. The youth, having learned that his betrothed, the daughter of Frol Gherasz, is in danger, has forsaken the rebels in order to protect her, but suffers death, as does the lady, slain by a traitor, who in turn is brought to execution. The characters and the dramatic crises are not sufficiently developed, nor is there any clear-cut motif to the action. Déroulède's other dramas proved scarcely better — *La Moabite* (1880), *Messire du Guesclin* (1895), and *La Mort de Hoche* (1897). The second, however, affords striking scenes when the dauphin, later Charles V, is threatened by the mob in Paris and witnesses the death of his friends, but, escaping through the aid of the provost of the merchants, is at last crowned in Rheims Cathedral.

Unique among the makers of poetic tragedy was Alexandre Parodi (1842–1902), a Greek enthusiast for French culture, who endeavored to combine the methods of Hugo and Corneille by writing grandiose spectacular dramas involving a conflict between duty and passion. History he employed as a picturesque setting for the actions of heroes. These romantic personages, subject to excessive strains of emotion, give only a semblance of life to such works as *Ulm le Parricide* (1872), *Rome vaincue* (1876), *Séphora* (1877), *La Jeunesse de François I* (1884), *L'Inflexible* (1884), *La Reine Juana* (1893), *Le Triomphe de la paix* (1894), and *Le Pape* (1899). Parodi ranges from epoch to epoch, laying his scene now among the Irish of the ninth century, as in *Ulm*, now among the Romans of the Second Punic War, as in *Rome vaincue*, and now among the Spaniards of the sixteenth century, as in *La Reine Juana*. In the last piece, Juana, daughter of King Ferdinand, is the victim of the ambition, first, of

her father and, then, of her son, Charles V. Her sufferings induce the madness that has long been ascribed to her for reasons of state, and the steps in her decline and the struggles between ambition and conscience in the breast of her son are indicated in five loosely connected acts of deepening gloom.

More virile and less tedious was Parodi's early success, *Rome vaincue*, acted by Bernhardt and Mounet-Sully. Here the situations are vigorous enough to compel interest as the poet's imagination bodies forth the peril of Rome induced by the impious love between a warrior and a vestal. Although Lentulus would share with Opimia in paying the penalty of their sin, she refuses to permit his sacrifice, and, in order to save both him and the state, offers to propitiate the anger of the gods by descending to a living tomb. Affecting is the final scene when her blind grandmother, embracing the bound victim, stabs her. Except in a few purple patches, Parodi lacked sufficient ease and flexibility in his adopted language to attain to true eloquence. His Alexandrines are often obscure or rough, and his creations, in spite of their strangeness, color, and eclecticism, belong less to the realm of tragedy than to that of melodrama.

François Coppée (1842–1908), prolific in many departments of literature, was the author of nearly a score of plays, beginning with *Le Passant* (1869), and including, besides delicate fancies in verse like *Les Bijoux de la délivrance* (1872) and *Le Luthier de Crémone* (1876), two notable triumphs, — *Severo Torelli* (1883) and *Pour la Couronne* (1895). Decried for assuming a third siege of Paris in the realistic *Fais ce que dois* (1871), he was successful chiefly in the heroic vein. In *Le Passant*, however,

he had disclosed his skill in devising a light lyric fantasy. The jaded Silvia of Venice, aspiring to true love as she leans from her balcony, thinks to employ as her page a wandering singer, ready to serve her, but, moved by pity, lets him go. More substantial and tragic are the conflicts in *Severo Torelli*, with its hero a patriot committed by vows to free Pisa from the tyrant Spinola, yet learning that Spinola is his father, who aforetime had bought his mother's honor as the price of her husband's life. What shall Severo do? For long he hesitates, obedient to the warnings of his mother and to the threats of Spinola whom he loathes. Then, when he has resolved to strike, his mother saves him from parricide by killing both Spinola and herself. In this work of brilliant contrasts and sonorous verse are mingled echoes of Voltaire's *Mort de César* and Hugo's *Lucrèce Borgia*.

Hugo is prepotent, also, in Coppée's *Pour la Couronne*, where parricide is again the theme. Michel Brancomir, prince of the Balkans, encouraged by his wife to betray his country to the Turks, meets death at the hands of his son, upon whom the queen foists her husband's treason. In consequence, he is condemned to starve, chained to his father's statue. But a gypsy girl, whom he has captured from the Turks and respected, stabs him that he may not linger in torture. As in the earlier drama, so here, the verse is eloquent, supple, glittering, its couplets accentuated by antitheses. The unfolding of the plot involves the use of all the paraphernalia to be found in the romantic wardrobe — concealments, disguises, substitutions, speeches overheard — yet its movement is admirably climactic and its personages, though devoid of subtlety, really live.

Even more Hugoesque than Coppée was his contemporary Catulle Mendès (1843–1909), the Parnassian from Bordeaux. As a critic he had opposed farce and the *pièce bien faite*, admiring rather the dramatized fairy tale. In *La Femme de Tabarin* (1887), he pictured Tabarin the actor in jealousy assailing his Francisquine with a sword snatched from a spectator, whose fellows regard the incident as merely part of the play. In *Docteur Blanc* (1893), Mendès wrote a companion piece dealing with Pierrot's slaying of his wife. There and in the classical *Médée* (1898), musical features proved as important as the words; and, indeed, he composed several librettos for operas — *Le Fils de l'étoile* (1904), *Gwendoline* (1905), and *Bacchus* (1909). Sometimes he wrote in prose, as in the early *Frères d'armes* (1873), *Justice* (1877), and *Les Mères ennemies* (1882), and the late *Impératrice* (1909); but for his great successes he relied upon his talents as a spinner of verse. He was also a weaver of intricate plots. *La Reine Fiammette*, produced at the Théâtre-Libre (1889), was characteristically artificial. When Cardinal Sforza would incite a monk to murder the queen of Bologna, the monk falls in love with the queen, supposing her to be a nun. They retire to a forest lodge and are happy until she learns that he is her destined assassin. Returning to her kingdom, she is followed by the monk, who, being apprehended for treason, can be saved only if the queen will abdicate. On consenting, she finds herself handed over to the Inquisition, since as a private subject she is no longer exempt from its authority. When the monk is sent to hear her confession, he strikes down the cardinal, and gladly suffers death with the queen. Mendès, as always, showed himself too profuse in incident, too prone to mingle

the tragic and the comic, permitting in the midst of his gloomy fable a scene of burlesque, when the queen confers her power upon three maids of honor, who use it to procure husbands by condemning to marry them three that have sinned against their sovereign.

Mendès' *Scarron* (1905) is a tragi-comedy in verse, less involved as a story than *La Reine Fiammette,* and closer to actuality in its portrayal of the well-known poet of the seventeenth century. Scarron, crippled by rheumatism, has loved his Françoise d'Aubigné since her childhood. On her return from long absence, he begs her to become his wife at least in name. But Françoise, though she consents, relishes a flirtation, and, meeting a marquis by stealth, is amazed to be confronted by her crippled lord, sword in hand, ready to defend his honor. Mendès' love of contrast is everywhere evident; the outwardly grotesque Scarron utters charming sentiments; and the beautiful Françoise, linked with one so ugly, is herself rich in beauty but poor of soul, — a notion common to de Banville, Zamacoïs, and Rostand.

Echoes from Rostand's *Cyrano,* to be heard in *Scarron,* sound also in *Glatigny* (1906), its hero a literary Bohemian, desiring love yet despised, hoping for fame on the stage yet playing rôles the most meagre. Though the son of a gendarme, the enemy of nomads, he is a natural rover; and, though born in a village, he would shine at the capital. There he charms the ambassadress of Courland by preferring, to the jewel she offers, a flower, and aids the journalist Girardin by transforming his prose dictation into verse. Then, to oblige the actress for whose sake he has joined a wandering troupe, he sends to the ambassadress her rose, claiming in exchange the jewel she had first tendered him,

only to find that the actress, to whom he would give it, has run off with another. Finally, Glatigny returns to his Norman village, resigned to marrying the postmistress who has aided him earlier. In the last act, after dreaming in the chimney corner of the gay life he has known, he wanders forth into the snow to die. Details obscure the plot, yet scenes like that in the Brasserie des Martyres, where the disciples of Henry Murger dance about his bust, are picturesque.

In *La Vierge d'Avila* (1906), however, the frame of intrigue is more simple. Bernhardt in the rôle of Sainte Thérèse displayed her talents for rendering human passions and divine fervors, showing the saint begging absolution from a village priest, who confesses his unworthiness since he has already yielded to a temptress. Sent on a pilgrimage to the Holy Land, the priest returns, now loving Thérèse rather than his demonic Ximeira. The rivalry of his good and bad angels, and the former's endeavors to save him from the Inquisition by interceding with Philip II at the Escorial, are set forth elaborately, as well as the saint's death scene, which in theatric artifice borrows from the death of Rostand's hero in *L'Aiglon*. Echoes from *L'Aiglon* may be heard, also, in *L'Impératrice* (1909), Mendès' drama dealing with Napoleon at Elba. The empress of the title — a part taken by Réjane — is the Polish countess Walewska, who comes, with her natural son by Napoleon, to share the latter's exile when he feels himself deserted by Marie Louise and the little King of Rome.

For forty years Mendès produced copiously and variously, a mere fraction of his total work being dramatic. Although he began writing plays in the 'sixties and com-

pleted his list of such pieces only with *L'Impératrice,* he never mastered the dramaturgic art. He was too ready to rely upon methods appropriate rather to narrative poetry, and to neglect the demands of form. In style he was too exuberant, lyrical, and obscure; and in matter he was too intent upon accumulating marvels and preparing surprises to undertake the stirring of emotions more noble.

In considering contributors to dramatic romance, it should be remembered that something has been said elsewhere of the early poetic plays of Porto-Riche, Bataille, and de Croisset, and that others barely mentioned, like Emile Bergerat, whose *Nuit bergamasque* (1887) varied the program of Antoine's Free Theatre, have continued to write verse for the stage. Bergerat, indeed, in *Plus que Reine* (1899) and *La Pompadour* (1901) has more than equaled the success of *Capitaine Fracasse* (1890), his dramatization of the novel of his father-in-law, Théophile Gautier. Presently, too, we shall examine *Les Butors et la Finette* (1917), by François Porché, the most original of war dramas; but for the moment it will suffice to speak very briefly of three or four others who have fostered poetic romance in the theatre.

Sarah Bernhardt, as if to prove herself poet as well as sculptress, painter, journalist, and actress, has told, in *L'Aveu* (1888), the story of a general's wife, who, during his absence, succumbs to his nephew, but is overtaken by Nemesis when he commits suicide, and the child of their union dies. Jacques Richepin (1880– ), inheriting from his father, the brilliant Jean, something of the latter's genius for improvisation, has attempted a variety of themes and styles, passing from tragedy to

burlesque comedy, and from lyric fantasy to heroic drama. In *La Reine de Tyr* (1900), a queen of the twelfth century before Christ so loves a navigator that she delivers up her rival daughter to be slain by religious fanatics. In *La Marjolaine* (1907), a girl of the people, coveted by Philippe d'Orléans, dies true to her rustic lover after prophesying the Revolution. The heroine of *La Cavalière* (1901) is a woman masquerading as a man; and the hero of *Falstaff* (1904) is Shakespeare's fat knight reduced to a symbol of *l'animal humain*. Ingenuity and fluency, rather than depth of thought and feeling, mark these pieces, as they do Richepin's *Cadet-Roussel* (1903) and *La Guerre et l'amour* (1916), the last presenting more than thirty characters concerned in the triumph of young Bonaparte over the Austrians in Italy.

With Lucien Paté and Pierre Loti, delicacy and restraint are to the fore. Paté's metrical *Laure et Pétrarque* (1899) shows the poet and his lady at the fountain of Vaucluse, resolving that their love shall remain Platonic. Loti's idyl for the stage, *Ramuntcho* (1908), based upon the novel of that name, represents a Basque lover threatening to abduct from a convent his Gracieuse, yet awed by her piety. Though following him to the gates, Gracieuse returns to the praying nuns, having chosen a life of devotion when offered freedom by the wise mother superior. Earlier, Loti had inspired Hartmann and André Alexandre to dramatize his *Madame Chrysanthème* in a *comédie lyrique* (1893). On his own account, he had prepared for the boards a version (1893) of his *Pêcheur d'Islande*, and had set forth alluringly in *Judith Renaudin* (1898) a seventeenth-century love affair between a little Huguenot and an officer of the crown, converted by reading her Bible.

In *vers libre* he had also composed a classic trifle, *Pygmalion et Daphné* (1898).

As for the self-assertive Italian, Gabriele d'Annunzio (1863– ), before turning to politics and aviation, he attested his versatility by composing scintillant pieces in French verse — *Le Martyre de Saint-Sébastien* (1911) and *La Pisanelle* (1913) —, the former discussed among saints' plays, the latter a *tour de force* reproducing the language and temper of the late Middle Ages, and adopting the unrhymed tetrameter recommended by Honoré d'Urfée. The King of Cyprus, at a banquet, dreaming of a visionary love, scorns the proffer of earthly beauties from far lands, but beholds, in this act and each of those succeeding, different realizations of his vision. Now his ideal appears as a beggar to whom the king offers gifts; now, in the market of Famagosta, she is a slave for possession of whom warriors are striving; again, in a cloister, she is a nun, denounced by courtesans as one of their craft, and becoming the object of a struggle in which the king slays his uncle, the Prince of Tyre. At last, in the palace, she is a dancer, lured to perform before the monarch, and, at his jealous mother's behest, stifled to death beneath a mountain of roses. Each act achieves a certain unity of atmosphere, and all together constitute a symphony of sensuous effects. To be luxuriously artistic, to revel in beauty of sound and form and color, in the joys of taste and touch and perfume, to bewilder by spectacles intricate and splendid, and to afford to the actress, Ida Rubinstein, every opportunity for revealing her bodily charms as well as her histrionic genius, — such are the ends sought by d'Annunzio. His drama is devoid of ideas and characterization, the love-

haunted king being as unreal as the creature of his dreams.

Closer to earth, although similarly lyrical rather than dramatic, are the plays, in mingled verse and prose, of the Belgian poet, Emile Verhaeren (1855–1916). His *Hélène de Sparte* (1912), played also by Ida Rubinstein, in a setting designed by Bakst, comes nearest to d'Annunzio's manner. It depicts Helen escaping from the tumult stirred by her fatal gift of beauty only to inspire with incestuous love her sister Electra and her brother Castor. When the latter slays her husband, Menelaus, he is slain in turn by the jealous Electra. Verhaeren's earlier dramas are less sensational. *Les Aubes* (1898) develops his favorite theme of the antagonism between town and country, with a symbolic forecast of the end of inequalities and war through socialism. *Le Cloître* (1900) exhibits the conflicts that occur within a cloister between commoners and aristocrats, and the soul-struggle of a high-bred monk guilty of parricide but ambitious to become prior. *Philippe II* (1904) is more dramatic in its presentation of the conflict between the Spanish monarch and his son, although its churchmen remain but symbols of ecclesiastic tyranny. Here as elsewhere Verhaeren's style is brilliant though uneven, dropping from high-colored eloquence to the colloquial, or vaulting from the vulgar to lyric ecstasy.

This irregularity in expression reflects a perturbation of spirit, Verhaeren, the romantic idealist, being pulled toward naturalism as he perceives social anomalies arising from the baneful spell exerted by the cities over folk of the countryside. Thus, in *Les Campagnes hallucinées* (1893) and *Les Villes tentaculaires* (1895), he sings of the

migration of peasants to the towns, their desertion of the fields in order to crowd into the slums. He declares that poetry is possible to-day only as it escapes into the classic or medieval past, or else as it recognizes the essence of modern beauty to consist in energy rather than formal harmony.

### Biographic and Bourgeois Dramatists

Although poets of the stage have sought their themes, for the most part, outside the realm of the actual, a few have endeavored, with indifferent success, to discover romance in reality. They have tried to poetize either common life, in the *drame bourgeois*, or the lives of distinguished individuals, in the biographical drama.

For biographical plays there persists a steady, though limited, demand, the extent of which, as involving a single personage, may be noted in Joseph Puymaigre's monograph, *Jeanne d'Arc au théâtre* (1890). Such favorites of an older day as Barbier's *Jeanne d'Arc* (1873) have found rivals in the *Jeanne d'Arc* (1891) of Joseph Fabre, *La première Vision de Jeanne d'Arc* (1900) of Maurice Bouchor, *La Vocation de Jeanne d'Arc* (1912), of Jules Baudot, and *Le Procès de Jeanne d'Arc* (1909) of Emile Moreau, who has further experimented with the biographic drama in *La Reine Elisabeth* (1912), depicting the jealousy of the English queen and her death from remorse at having ordered the execution of Lord Essex. To this group belong Barbier's *Lucile Desmoulins* (1896), concerned with the wife of the Revolutionary patriot, led to the scaffold a week after her husband; the *Robespierre* (1899) of Sardou; the *Danton* (1908) of Romain Rolland; the *Rembrandt* (1896) of Louis Dumur and Virgile Josz;

the *Rembrandt* (1898) of Paul Franck and Gustave Labruyère; and the *Rachel tragédienne* (1913) of Gustave Grillet, which introduces the persons of Hugo, Chateaubriand, and de Musset. Other plays of the sort are Hervieu's *Théroigne de Méricourt* (1902); Mendès' *Scarron* (1905) and *Glatigny* (1906); Donnay's *Ménage de Molière* (1912), already described; Gabriel Nigond and Louis Leloir's *Mademoiselle Molière* (1910); Sacha Guitry's highly successful *Jean de La Fontaine* (1916), *Pasteur* (1917), and *Deburau* (1918); and a long list of poetic dramas celebrating Napoleon, from *L'Empereur* (1893), by Charles Grandmougin, to *L'Ame des héros* (1907), by Michel Carré and Paul Bilhaud, commemorating a veteran's devotion to his dead leader. In a sense, too, both Rostand's *Cyrano de Bergerac* (1897) and *L'Aiglon* (1900) may be claimed for the genre.

Except for Rostand's plays, to be discussed separately, the best of those in the autobiographic kind is René Fauchois' *Beethoven* (1909), which affords glimpses at the career of the generous musician, sick in body, troubled in spirit, growing deafer to sounds without, and more perturbed by a babel of noises within. Having been deserted by the woman he loves, disdained by another whose sympathies he would claim, harassed by a bad brother and an ungrateful nephew, Beethoven dies, dreaming that his nine symphonies have come in person to console his last moments. Yet even here, as in other works of the sort, there is a lack of concentration and of causal development, the authors of such plays forgetting the warning of Aristotle that identity of hero constitutes no sufficient unity for a work of art.

As for the bourgeois drama in verse, its very existence

might seem to involve a contradiction, in that it employs a poetic garment to clothe what is essentially prosaic. Such is the argument invoked by its opponents. Its upholders protest, however, that the characters and incidents of common life are as deserving of poetic record as those of a remote heroic age. Yet the fact remains that few such plays have justified themselves esthetically.

Emile Augier, prince of bourgeois dramatists, first wrote a versified comedy in two acts, *La Ciguë* (1844), and for the next decade continued to compose such poetic dramas as *Un Homme de bien* (1845), *L'Aventurière* (1848), *Gabrielle* (1849), *Le Joueur de flûte* (1850), *Diane* (1852), and *Philiberte* (1853), all preaching virtue through their representations of common life. In *L'Aventurière* and *Diane*, Augier warned against the adventuress, and in *Gabrielle*, he decried the unfaithful wife. When Gabrielle, overcoming temptation, reverts to her husband, she exclaims in a line much bemocked, "O père de famille ! O poète, je t'aime !" That the father of a bourgeois family could ever be poetic was denied by Augier's adversaries, and Augier himself came to admit that the qualities of such a character might be better acclaimed in prose. Still later, however, in *La Jeunesse* (1858) and *Paul Forestier* (1868), he relapsed into verse, although, as the critics lamented, he evinced at best only the "lyrisme du pôt-au-feu."

François Ponsard, whose *Lucrèce* (1843), announcing the "école du bon sens", had influenced Augier, offered a model of the genre in *L'Honneur et l'argent* (1853), a piece in the manner of Gresset, Piron, and Destouches, telling the story of an honest youth refused by his sweetheart when he would impoverish himself to pay the debts of his father, but recovering his fortune and marrying

her more worthy sister. Since the matter of such comedy tends to resist the process of poetizing, banality, as a rule, results. When Molière employs verse for these ends, he at least emphasizes what is universal in human nature. As for Ponsard and his followers, they devised blithely the most pedestrian couplets:

> "Notre ami, possesseur d'une papéterie,
> A fait avec succès appel à l'industrie."

Under the spell of Augier and Ponsard, Edouard Pailleron endeavored, in the 'sixties, to versify bourgeois comedy, writing *Le Parasite* (1860), *Le Mur mitoyen* (1860), *Le second Mouvement* (1865), and *Les faux Ménages* (1869). Eugène Manuel, also, a worthy inspector of education, composed in verse plays that reveal both the goodness of his heart and the imperfection of his taste. In *Les Ouvriers* (1870), he showed a workingman and a workingwoman unable to marry because the first must support a mother, and the second must support a brother and a sister. But when the girl's employer proves to be the youth's prodigal father, reformed and grown rich, all ends in tears and jubilation. Similar sentimentalism suffuses *L'Absent* (1873), in which an old couple receive the child of their long-lost son, and the actors and the audience grow lachrymose.

Even the Théâtre-Libre could not escape the intrusion of the metrical *drame bourgeois*, as witness *Le Père Lebonnard* (1889), by Jean Aicard, in which a boy who objects to his sister's marrying one of illegitimate birth learns that he too is illegitimate. The kindly watchmaker, his supposed father, although apprised of his wife's secret, has kept silence for the sake of his daughter. The last act, of course, brings a general reconciliation amid heart-

flutterings. It was Aicard's contention that, since tragic and lyric pomp are out of keeping with the manners of to-day, the modern dramatist should write verses sober, simple, and spontaneous.

Such has been the theory and practice of those who more recently have dallied with the poetic bourgeois drama, from Georges Rodenbach to Francis Jammes. Especially delicate is Rodenbach's *Le Voile* (1894), revealing through suggestive dialogue the spirit of old Bruges. A youth admires the little nun who is nursing his dying aunt, but, when she appears without her hood to announce the invalid's death, he understands that he has loved the saint and not the woman. Similar sensibility marks *La Brebis égarée* (1913) of Francis Jammes, a disciple of the symbolists and pre-Raphaelites, author of *Géorgiques chrétiennes*, *Angélus*, and *L'Eglise habillée de feuilles*. Jammes hints at surges of feeling beneath the outward calm of his drama as he portrays the love of a wife for her husband's talented friend, their elopement and suffering, her return, and the husband's forgiveness.

Saint-Georges de Bouhélier, who in *Le Roi sans couronne* (1906) and *La Tragédie royale* (1909) had showed himself an exponent of romance, turned to the *drame bourgeois* in *Le Carnaval des enfants* (1911), its scene a linen shop kept by a widow whose last hours are embittered by the arrival of her two sisters-in-law, — severe, well-meaning women. Having learned of her past intrigue and its issue in the birth of one of her daughters, they proceed to sow dissension between this girl and her sister. They misread the sister's innocent affection for a lover, and set the girls against their mother. As in Ibsen's *Wild Duck*, so here, conscientious upholders of the truth work disaster

with their formula of frankness too mechanically applied.

More genial are the comedies of Paul Géraldy, from *Biniou* (1901) to *Petites Ames* (1908), painting with charm domestic life in the provinces. In *La Comédie des familles* (1908), Géraldy presents the portrait of a lively girl who picks a husband of her own, although her mother would marry her to a dull clerk, and her grandmother to the nephew of a priest. Quiet beauty and qualities lyrical rather than dramatic mark Georges Battanchon's *Sur le Seuille* (1911), which depicts the return to his old home and first love of one who brings hither for an hour his new sweetheart. More ambitious is a "tragédie populaire" in blank verse, *Le Pain* (1911), by Henri Ghéon, its hero a baker, who in time of famine would be generous with his bread, despite the opposition of his selfish wife and her miserly father, only to suffer death at the hands of those whom he has benefited.

On the whole, it must be confessed that, although Wordsworth succeeded in transfiguring the commonplace in his *Lyrical Ballads*, sponsors for the versified *drame bourgeois* have courted failure. Sir Philip Sidney was right when he affirmed that "Versing does not make a poet." Metrical language without appropriate subject-matter counts for little. If, however, a subject be poetic, the medium of its expression may be prose without peril of producing a prosaic effect. It is significant that the major poets and romancers of the stage have eschewed the *drame bourgeois*, selecting themes frankly poetic, whether, like Maeterlinck, their medium be prose, or, like Mendès, Richepin, and Rostand, it be verse highly colored.

## CHAPTER X

### MAJOR POETS AND ROMANCERS

#### Maeterlinck

From the plays of Maurice Maeterlinck (1862– ), poet, essayist, and mystic dreamer, there exhales the spirit of romance. Maeterlinck is of imagination all compact, less passionate than fanciful, less brilliant as a story-teller than suggestive as an interpreter of moods and meanings. Born in Ghent and educated for the law, he early turned to letters, and in Paris fell under the influence of the symbolists, responding also to the charm of Arthurian legend and of Elizabethan drama. Recalled to Belgium by the death of his father, he began to compose little plays of terror. His first piece, *La Princesse Maleine* (1889), with its vivid and disjointed scenes written in a bald yet poetic prose, elicited the praise of Octave Mirbeau, who saluted Maeterlinck as "the Belgian Shakespeare", an epithet which later worked to his disadvantage. There followed from his pen *L'Intruse* (1890), *Les Aveugles* (1890), and *Les sept Princesses* (1891), — symbolic dramas, each in one act. The longer *Pelléas et Mélisande* (1893) developed with suggestive delicacy a triangular plot reminiscent of the Francesca da Rimini legend. In 1894, reverting to the vein of *L'Intruse* and *La Princesse Maleine*, Maeterlinck produced three so-

called "plays for Marionettes", — *Alladine et Palomides*, *L'Intérieur*, and *La Mort de Tintagiles*. With *Aglavaine et Sélysette* (1896), he next offered a tenuous study in sentimental relationships between two women and the husband of one of them, just as in *Pelléas et Mélisande* he had provided a study in such relationships between two men and the wife of one of them. With *Monna Vanna* (1902) and *Marie-Magdeleine* (1910), he departed from his usual manner by filling in plot and rounding out character in order to consider problems of conduct. Because these pieces more closely approximate the conventional drama, they are less characteristic of their author than such products of free fancy as *Joyzelle* (1903), *Ariane et Barbe-bleue* (1907), *Sœur Béatrice* (1910), *L'Oiseau bleu* (1908), and its sequel *Les Fiançailles* (1918). Two other works should be included in a notice of Maeterlinck's theatre, — *Le Miracle de Saint Antoine*, an unacknowledged experiment in satirical comedy that might have emanated from the Théâtre-Libre, and *Le Bourgmestre de Stilemonde* (1918), a play reflecting the Great War.

For purposes of discussion, Maeterlinck's dramas may be considered in several groups, — his little tragedies of the imagination, his allegories of the coming of death, his light symbolical pieces, his legendary librettos, his variations upon the triangular plot, his satiric comedy, and his problem dramas that expound the ideal of honor.

In examining Maeterlinck's tragedies of the imagination (as distinguished from the more customary tragedy of passion or character), we enter a world of visionary gloom. The landscape is level and bird-swept, broken by waterways and forests, misty and somber. Within

dark castles tremble the innocent, threatened by hoary crime. Maleine is strangled by a wicked queen, who employs as her tool a senile king. Tintagiles dies poisoned and throttled behind a closed door, the victim of another queen. Alladine and Palomides expire after being rescued from the castle crypt within which they have been confined by a villainous king. Every device for heightening suspense or quickening horror is employed by the poet, who, like Poe, shows himself a past master in the art of esthetic suggestion. Lambs go bleating to the slaughter, a graveyard is illumined by lightning, nuns chant the *miserere*. A dog comes whining to the door behind which a murder has been enacted. Locks of hair scattered along a corridor show the way to the place of a child's concealment and death. A madman climbs a castle wall to grin through an open casement before being hurled to the moat beneath. The guilty lose their reason and rave inconsequently.

From this land of nightmare, Maeterlinck transfers us to twilight scenes of natural life in *L'Intruse* and *L'Intérieur*. In the first, the invisible intruder is Death, who enters a family circle apprehended only by the blind old grandsire, yet feared by the others who know that the mother of a new-born babe lies mortally ill in the next chamber. In *L'Intérieur*, another grandsire gazes through lighted windows upon his family happy in their ignorance of the fact that he is about to tell them of the death by drowning of his granddaughter. "They do not suspect," he reflects, "that I hold here, two steps from their door, all their little happiness, like a sick bird, in my old hands which I do not dare to open."

With *Les sept Princesses* Maeterlinck conjures up the

mood of the märchen. Seven little princesses are sleeping on marble steps behind glass doors. They are to be awakened only by the fairy prince for whom they have waited seven long years. He must reach them by passing through a burial vault, but his efforts are vain concerning one of them, — the shadowed Ursula. As the queen, her mother, has feared with increasing certainty, she no longer sleeps; she is dead.

More sculpturesque in its grouping and complex in its symbolism is *Les Aveugles*, a mystical tableau presenting six blind men and six blind women ranged about an ancient priest, who sits silent and inert, having lost his way in leading them from an asylum. The poor creatures grope for guidance, relying in vain upon a blurred vision of faded beauty in certain asphodels sensed by the fair blind girl and just glimpsed by the blind man who can see a little. They turn, too, for aid to the dog that can only lead them to the priest. And now they perceive that the priest is dead. In a panic of fear they fix their hopes upon the wailing child of the blind mad woman, convinced that, if it cries, it must see something. But, as steps approach and the sightless beg to know who is coming, there is never a sound from the Unseen. Here are meanings hinted at yet escaping, implications to be partly grasped, symbols that suggest the mystery of life and yet elude precise interpretation. It is not essential that we should discover in this scene, as one critic has done, a nice gradation in the men of degrees of the intellect, and, in the women, of degrees of the affections, nor in the dog vain faith in instinct, nor in the child vain faith in the new-born future, nor in the Unseen Presence death or salvation, nor in the beautiful blind girl and the

man half-blind yet aware of the asphodels, vain faith in poetic inspiration, nor in the dead priest vain faith in religion. These and other significances do indeed haunt the imagination of such as can accept this little play with sympathy. Its fascination depends, not upon any quantitative equivalents for its algebraic signs, but rather upon its power to stir the mind through art to a consciousness of the mystery of life. We are all blind souls, the poet seems to say, on the island of Time in the sea of Eternity, reaching empty hands to the Unknown for guidance. As one of the blind laments: "We have never seen each other. We ask and we reply; we live together; we are always together; but we know not what we are."

Brighter and more definite in their symbolism are Maeterlinck's *L'Oiseau bleu* and *Les Fiançailles*, fairy-tale allegories, airy, charming, quaintly fanciful. In the former, two children dream of adventuring upon a quest for happiness, symbolized in the delectable Blue Bird. Mytyl and Tyltyl, dowered by the Fairy Béry-lune with a magic diamond that annuls time and space and reveals the very soul of things, visit with a story-book crew — Fire, Bread, Sugar, Milk, Light, a Cat, and a Dog — the realms of Memory, Night, and The Future, as well as a forest and a graveyard. Everywhere the Blue Bird appears just within their grasp, yet proves elusive. It is found only at the end of the play, when Tyltyl, awakening at home, consents to give his pet dove to a sick girl at the request of her mother, the Fairy Béry-lune of his dream. As a result of his generous act, the dove turns blue, and Tyltyl is later rejoiced to perceive that the little girl, restored to health by his gift, resembles

his friend of the vision — Light. The Blue Bird, however, flies away, since happiness, although attained in an act of charity at home, cannot be kept. It is a matter, not of satisfied possession, but of unselfish doing. The moral of this optimistic fable is fortunately submerged beneath alluring details of picturesque spectacle and tender or humorous dialogue. Although Swedenborgians have detected here a reflection of their master's doctrine of correspondences, the play may be enjoyed without hunting for significances beneath its fairy-tale surface.

The triumph achieved by *L'Oiseau bleu* Maeterlinck has endeavored to repeat and confirm in *Les Fiançailles*, which shows Tyltyl grown out of childhood and seeking a mate of supernal graces predestined for union with him since the beginning of time. He and his friends — the miller's daughter, the mayor's daughter, and the beggar's child —, thanks to the magic of Fairy Bérylune, undertake a journey in quest of the noble unknown. The magic jewel in Tyltyl's cap again effects kaleidoscopic changes. When it is lost, however, those who had appeared so charming under its spell are perceived to be but hoydens and minxes. Tyltyl's journey leads him to the house of a miser and to the abode of the babes unborn, where six who will later claim him as their father point to a veiled figure as their mother-to-be. Out of the past, the ancestors good and bad range themselves, advising Tyltyl to marry from motives either worthy or base. Although the powers of good in his heredity master those of evil, Tyltyl is still in doubt as to the identity of his mate, until he awakens from his dream on Christmas morning and perceives in Joy, the maiden to whom

as a child he had given his bird, the original of the Veiled Lady of his latest vision. Destiny, who early in the play has figured as a creature of colossal size, has been diminishing steadily under the power of Light, and finally, when shrunk to the proportions of an infant, is ejected altogether. Thus Fate as such is replaced by Character and Love.

From these dream fantasies compounded of fancy, fun, and philosophy, we turn to two reworkings of legend composed by Maeterlinck as librettos for music. *Ariane et Barbe-Bleue* retells the story of Blue Beard, derived from Charles Perrault. When the tyrant's sixth wife releases from durance her five predecessors, they forgive his villainy because it is woman's nature to serve, to slave, to suffer, and then to pity her dear enemy. Even Ariane, who in theory despises Blue Beard, leaves him regretfully, looking back to see her enthralled sisters binding up his wounds. A saint's legend from Holland forms the basis of *Sœur Béatrice*, which preaches divine forgiveness for sin. A sculptured Virgin, pitying a nun prevailed upon to flee with a lover, takes her place in the convent. When long after, deserted and dying, Sister Beatrice returns repentant, the Virgin steps back as a statue to her niche, permitting the wayward nun to expire in the odor of sanctity.

Of Maeterlinck's two triangular plays, *Pelléas et Mélisande* is better known than *Aglavaine et Sélysette*, partly because of its superior merit and partly because it has profited from the popularity of an operatic version by Strauss. Little Mélisande, found by the sedate Golaud in a wood beside a spring, is brought home as his bride, yet responds to the love of his youthful half-brother,

Pelléas. Bit by bit they drift into dangerous waters, and Golaud's suspicion deepens as he misses from Mélisande's finger her wedding ring that she has dropped in a pool, or discovers Pelléas in the moonlight bathed in the unloosened locks of Mélisande, who bends from her window above him. When Golaud by night holds aloft his little boy to spy upon the lovers through a casement, the child's halting answers and ultimate refusal to speak, suggest what he sees. Later, as the lovers embrace in final farewell, Golaud steals up, and Mélisande, aware of his presence, still kisses Pelléas ecstatically. Then the avenger springs upon them, and Pelléas is slain. As for Mélisande, she reaches the castle scarcely wounded, yet dies after giving birth to a child, and the extent of her disloyalty is never disclosed. The piece is a mosaic of little scenes loosely connected, some symbolic and all confirming our sense of the inevitable doom that threatens the lovers.

In *Aglavaine et Sélysette*, two women vie with each other in self-sacrifice when inspired by love for the same man. The gentle Sélysette is the inexpressive but devoted wife of Méléandre; she claims his affection, not for any qualities that she may possess, but for herself alone. She can forgive and sympathize with his sudden admiration for her rival Aglavaine, and, in order that both may be happy, she resolves to step from their path by a death seemingly accidental. So she flings herself from a ruined tower, appearing, however, to have merely fallen. Already she has visited the tower to loosen a stone from the parapet; this postponement of the catastrophe, admired by certain critics, tends to strain attention unduly. Sentimentalism drenches each scene, the mutual endearments

of the rival women replacing what in a more volitional drama would have been their active opposition.

Far removed from this poetic dream is Maeterlinck's *Monna Vanna*, an acting play comparable to the serious dramas of most of his contemporaries. Instead of a misty pastel, Maeterlinck now paints a firmly outlined picture of sharp contrasts and true perspectives, involving, also, the consideration of two ethical dilemmas. The first concerns the duty of a woman to yield her honor in order that a starving city may be saved. The second concerns her separation from her husband when he fails to recognize the nobility of her motive. Pisa, besieged by the Florentines, can be relieved from famine only if Vanna will consent to the nefarious terms proposed by Prinzivalle, chief of the enemy host. Against her husband's protest, but with the approval of his father, a Platonic idealist, Vanna visits the tent of Prinzivalle prepared to sacrifice herself. But Prinzivalle spares her. He is a chivalrous lover who long has cherished his youthful dream of Vanna. When he is threatened by Florentine treachery, she leads him for refuge to Pisa, but is received by her husband as a modern Judith luring her betrayer home in order to slay him. In vain she endeavors to convince Guido of the truth, and, when only her false accusation of Prinzivalle can save him, she is ready to assert his guilt, to claim him as her prisoner, and to prepare to flee with him at the first opportunity.

Technically, the piece is slow in getting under way, owing to the wordy speeches of Marco. But it is cleverly constructed, each of its three acts developing one aspect of the story, the first leading up to the heroine's decision, the second presenting her passage from loathing

to admiration as she confers with the soldier in his tent, and the third exhibiting her shift from admiration to love for him under the galling doubts of her husband. Although Maeterlinck never explicitly answers the question that he raises concerning a woman's right to dispose of her honor without dishonor, his sympathies are obviously with his heroine.

In *Joyzelle*, a dreamy adaptation of Shakespeare's *Tempest*, Maeterlinck reverts to the notion of a woman's yielding her honor for the sake of others, such a sacrifice being proposed to Joyzelle as the last of many that will test her devotion to her lover. Mage Merlin, the lover's father, dwells like Prospero upon a magic isle, and is served by the spirit Arielle in his endeavors to find a perfect mate for his son. When Joyzelle would consent to save Lancéor at the price of her honor, Merlin throws off his cloak of assumed villainy and proclaims that she has conquered Fate by listening to Love.

From this feeble fairy tale, Maeterlinck turned, in *Marie-Magdeleine*, to a more consistent and fuller-bodied treatment of the same problem, differentiated by the fact that Jesus, for whose sake the sacrifice of honor is proposed, cannot possibly exact or accept it. When the Magdalen would preserve Him from the crucifixion by giving herself to a Roman tribune, she perceives the anomaly of her position. "If I bought His life at the price which you offer," she protests to the Roman, "all that He wished, all that He loved, would be dead." Although one of the most effective of recent Biblical dramas, the play borrows its central situation from the *Maria von Magdala* of Paul Heyse, a dependence weakly justified by Maeterlinck on the ground of Scriptural authority and

the frequency in literature of the *Measure for Measure* plot.

More fresh and original is Maeterlinck's *Le Miracle de Saint Antoine*, a bit of banter at the expense of those who, professing grief on the death of a relative, would be reluctant to see the deceased revived lest they forfeit a legacy. The family and friends of a rich old woman are about to enjoy her funeral feast when good Saint Anthony offers to raise her from the dead. The physician and the priest denounce the saint as an impostor or a madman, but the servants who attempt to thrust him from the door are restrained by mystic powers. Presently, the corpse sits up resuscitated, but the saint has no sooner departed than back it drops, inert as before. Of course, the mourners conclude that the physician had merely erred in pronouncing their benefactress dead in the first instance and return to their feasting as skeptical as ever; only a scrubwoman voices faith in the miracle of Saint Anthony.

Very different in mood is Maeterlinck's latest play, *Le Bourgmestre de Stilemonde*, inspired by the Great War, and pointing a contrast between two conceptions of life — might and right, self-assertion and self-abnegation. With the invasion of Belgium by Teuton troops, the burgomaster of a little town is held as hostage for the good behavior of his fellow citizens. When a German lieutenant is shot from ambush (presumably by one of his disgruntled soldiers), the gardener of the burgomaster is condemned to die for the offense merely because he has happened to be near the scene, and a victim must be forthcoming. The burgomaster insists upon taking the place of his innocent servant. But it chances that the officer assigned to conduct the execution is the burgo-

master's own son-in-law, a German youth whom he had received into his house as a student of horticulture. In vain this youth seeks to dissuade his Quixotic father-in-law from so needless a sacrifice. The burgomaster, though gentle, is inflexible in generosity. The methodical Prussian major, having sufficiently tested his subordinate's respect for discipline, relieves him from command of the firing squad, the only concession he will make to human feeling. Neither he nor the burgomaster's son-in-law can understand these Belgians; they must be mad. The texture of the piece is firm yet delicate, and its characterization, even of the enemy, avoids caricature. The burgomaster is a noble figure, surprised at what he finds himself constrained to do, modest in heroism.

Not the least among the features that early excited interest in Maeterlinck was his style. With simple words, bald phrases, and brief sentences, with questions like those of a language primer, and answers echoing the questions naïvely, and with childlike repetitions carried, here and there, to the point of absurdity, he endeavored to suggest a wealth of unexpressed thoughts and emotions. In *Monna Vanna*, however, he dropped his stylistic mannerisms, and to these he has never wholly reverted. Haunted from the beginning by a sense of Fate, Maeterlinck, in his "Plays for Marionettes", revealed this Fate as a force external, a doom threatening from without. In his essay *Wisdom and Destiny*, and in *Monna Vanna* and *Marie-Magdeleine*, Fate, however, became character. In his essay *The Buried Temple* and in *Aglavaine et Sélysette* and *Joyzelle*, it became again something more subtle, a force beneath the threshold of consciousness potent in determining personality and conduct. But Maeterlinck's

philosophy need not be considered too seriously by the critic of drama. In his most individual plays, he feels rather than thinks, minimizing action, transferring the center of gravity from the outer to the inner world, rendering through suggestion certain moods. With such of his pieces as are dreamy, impressionistic, and symbolic, he has blazed a new trail in the theatre, pressing beyond bounds of the actual into realms of the imagined. He is the most notable of prose poets for the stage.

### Richepin

Second only to Rostand as a standard bearer of romanticism in the contemporary French theatre is Jean Richepin (1849– ), adventurer, poet, orator, and the apologist of vagabonds by land and sea. Born in Algeria, educated in Paris, a soldier in the Franco-Prussian War, and for a time the idol of amateurs of the Latin quarter, Richepin gained wider note as author of *Les Chansons des gueux* (1876), picaresque lyrics celebrating romantic figures of the under-world. In the spirit of François Villon, he renders the life of his rascals without the conventionality of a Hugo or a Béranger, making music from their very *argot*. Verse and prose thereafter flowed from his pen, *Les Caresses* (1877) being especially charming. But from the first he was drawn to the stage. Collaborating at twenty-four with André Gill, he wrote *L'Etoile* (1873), a piece in one act, played two decades later by the Théâtre des Lettres. His triumphant dramatic career was inaugurated by *La Glu* (1883), a prose *mêlo*, drawn from his novel of the same name, its hero a fisherman of Croisic snared by a coquette, who is finally slain in revenge by his mother.

In *Nana Sahib* (1883), written for Bernhardt, the title rôle was taken by the author. Here an Indian potentate defies the English and heads an insurrection, but, defeated, is denounced by a native enemy, and can be saved only by an English girl whose companions and father he has slain. Since she has in turn been preserved by his wife, she lies to protect him; and an Indian officer, to attest by an oath the truth of her lie, stabs himself. The plot is an excuse for brilliant Alexandrines, richly brocaded with description. The dramatist's imagination charmed his audience, yet, as a contemporary pointed out, the piece suffers from lack of unity. "It begins as an historical drama; it continues as a military play; it becomes a ballet; and it ends as a tale of Ann Radcliffe and a night of Scheherazade."

In order to afford Bernhardt another rôle, Richepin translated and adapted into French prose *Macbeth* (1884), mutilating or omitting whole scenes. In *Le Flibustier* (1888), he turned from Shakespearean tragedy to peasant comedy, presenting again, as in *La Glu*, Breton folk, but with greater charm. A girl, betrothed as a child to her sailor cousin, is forsaken by him for many years. One day his comrade of the sea arrives, bringing trinkets once his, and is mistaken by the girl's grandfather for the wanderer returned. Little Janik falls in love with this substitute for her shadowy cousin, and when the latter, enriched in Mexico, reappears to accuse his friend of treachery and to claim his bride, tragedy threatens, but is avoided, for the cousin concludes to withdraw to his Mexican estate, leaving Janik to wed his friend. Especially admirable is the sketching of Breton character and the union of the real with the romantic. The piece lacks a

villain, for both filibusters are virtuous, and grandfather Legoëz is sympathetic in his conflicting emotions, love of family contending in his breast with love of the sea. Delightful also is the diction of the play, expressing to perfection its tender mood.

Only the hero of Richepin's *Le Chien de garde* (1889) redeems that prose melodrama from mediocrity. Sergeant Férou, like Rostand's Flambeau in *L'Aiglon*, is the faithful watch-dog over the son of his old general, a youth who inherits from his mother defects that determine his fate. But, unlike Rostand's duc de Reichstadt, the youth of this play proves not merely weak of will, but a rascal. When he steals in order to gamble, it is Férou who accepts condemnation. When the boy is involved in other scrapes, and finally commits treason, it is Férou who hands him his father's pistols to efface the dishonor. When he fails to act, it is Férou who, at the behest of the general's ghost, slays the unworthy son, letting it be understood that he has shot himself.

*Par le Glaive* (1892) demonstrates Richepin's ability in producing grandiose melodrama inspired by Victorien Sardou and Victor Séjour. With a plot terribly involved, and characters exaggerated and intense, he unfolds a story bearing all the earmarks of the wildest Gothic romance. Here we find a tyrant, who usurps the throne of a vanished duke; the duke's betrothed, who yields to the tyrant in order to save the life of her lover's little brother; and the duke himself, locked by his former love into an oratory in a forest. Here is a proper dénouement, also, with the tyrant slain in a revolt, the doors of the oratory burst open, the released duke joining hands with a citizen's daughter, and blessed by his former love,

who obligingly falls upon the tyrant's sword. What more romantic *olla podrida* could a poet conceive in very midsummer madness? Yet, despite its fume and fury, the *mélo* was not unsuccessful, thanks to the élan of its verse, the stir of its scenes, and the acting of Mounet-Sully, who carried off the rôle of the duke's natural brother with gusto.

After this experiment in the realm of the dramatized penny-dreadful, Richepin, in *Vers la Joie* (1894), undertook to spin a tale that should be brightly fantastic, a kind of Perdita and Florizel episode. Its scene is a legendary kingdom ruled over by a sly fellow, president of the council, who plans to make the *fainéant* prince his son-in-law. Lest the prince abdicate, his melancholy must be cured. A shepherd, undertaking the cure, apprentices the prince to a farmer, who looks askance at him as one too slight to till the fields and berates his daughter with whom the prince has fallen enamored. But a revolt in the state finds the prince made a man by his contact with nature and spurred to action by the rivalry of a peasant for the hand of his shepherdess. Having married her and won the throne, he appoints this rival his chief minister, closing five acts of verse that embroider Rousseau's doctrines agreeably but lack the poetry and the dramatic power of the scenes in *Par le Glaive*.

Much nearer to the hearts of his public and to the world of actuality, also, was *Le Chemineau* (1897), Richepin's cheerful portrayal of an itinerant worker of the fields, who passes from place to place with a song on his lips and laughter in his eyes. In the first act, the harvest on the farm of Master Pierre has been gathered in, thanks chiefly to the efforts of Chemineau, who joins in a festival

with the country folk, and, fascinating pretty Toinette, departs, leaving her to marry François, a farm-hand who will lend his name to her child. In the second act, two decades have elapsed, and Toinette's son has fallen in love with a daughter of Pierre, only to be rebuffed by the old man, who suspects his origin. The youth seeks solace in the cabaret; his mother vainly tries to restrain him; and her husband François suffers a stroke and is helpless. Then, blown from nowhere, blithe Chemineau drifts back on the scene, and with a turn of the hand brings happiness to the sorrowing, prevailing upon Pierre to consent to his daughter's marriage, heartening his son, reassuring Toinette, and seeing François on the way to a comfortable death. He might remain and marry the widow, but instead he heeds the call of the road. Joyous, untrammeled, a disciple of love and nature, Chemineau is a cross between the Bohemian and the peasant of romance. No blame attaches to his affair with Toinette or to the concealment of it from her husband, for here we are in a world of irresponsible poetry, prepared to admire a hero emancipated from law and custom.

Historic vagabonds of Paris in the fifteenth century are assembled in picturesque array in Richepin's *Les Truands* (1899), the plot made by the rivalry in love between Robin, King of the Truands, and his natural son, and by their rivalry also in self-sacrifice when the son has slain in a brawl the archdeacon of Notre Dame. The father, to save the youth, takes upon himself the crime, whereupon the youth, to save his father, proclaims his own guilt, and names as one of the witnesses the woman they both love. But Robin forces the latter to assist him in his task of self-abnegation; out of very love,

she must send him to the scaffold. The youth's mother, too, must bear witness against his father in order to save her son. It is she, in the last act, who wings the arrow which, by chance, slays the hero, as the Truands assail the guard who are leading him to execution.

Rome two centuries after Christ is the scene of Richepin's *La Martyre* (1898). Its heroine is a patrician, weary of worldly pleasure. She is beloved by her slave, a victor in gladiatorial games, and admired, also, by a Christian preacher. The jealous gladiator informs upon the Christians, and when Flammeola professes their faith, he stabs her and kills himself. Before she dies, she is baptized in her own blood by her Christian lover. The drama is one of sharp contrasts involving most of the elements employed by Bulwer in *The Last Days of Pompeii*. Christian asceticism is pitted against Epicurean self-indulgence, the vindictive Aruns against the tolerant philosopher Lythophanes, and the spiritual Johannes against the brutal Latro. The verse is florid but facile and sonorous.

In his work since the opening of the new century, Richepin has for the most part been content to manipulate the stops played upon more fully in the dramas already noticed. *Mademoiselle Napoléon* (1903), *La du Barry* (1905), *Miarka* (1905), and *La Belle au bois dormant* (1908) will scarcely be remembered. The first is a musical comedy, the last a lyrical fairy play. As for *Tango* (1914), written with Madame Richepin, it is merely frivolous. *Don Quichotte* (1905), *La Route d'émeraude* (1909), and *La Beffa* (1910), though more serious, cannot compare in charm with *Le Flibustier* and *Le Chemineau*. *La Beffa* transcribes into French verse the popular Italian play

of Sem Benelli, recently seen in English as *The Jest*. An ingenious villain, flouted in the presence of his mistress by an enemy, takes stealthy revenge, spreading a rumor that this enemy has lost his mind, causing his arrest, and inducing him, under a mistaken notion that his brother is the villain in person, to stab that brother to death. Then the enemy goes mad in truth, while the diabolical Giannetto gloats over him. What appealed to Richepin in this violent piece was the cleverly knotted intrigue, the quick turns of action, the high coloring, and the chiaroscuro.

A novel with a Flemish setting by Eugène Demolder provided the basis for Richepin's *La Route d'émeraude*. Young Kobus escapes from the thralldom of his father's mill, and leaving his betrothed, follows a passing painter in quest of adventure. Having committed a crime for the sake of a gypsy girl, he joins a band of pirates about to embark for Spain. But the gypsy shifts allegiance to the pirate captain, who would slay Kobus before weighing anchor. A friend saves him at the expense of his own life, and Kobus, disillusioned, bears the dying Dirk back to the paternal mill, cured of his wanderlust. Here, in delightful verse, the vagabond Richepin professes domestication, but one can be sure that his mood will not last.

Unquestionably Richepin's most interesting experiment in recent times has been his *Don Quichotte*, one of many attempts by French dramatists to adapt the novel of Cervantes to the stage. Richepin, selecting some of its best known incidents, from the episode of Mambrino's helmet and the attack on the windmills, to the application of Sancho's balsam, has linked these in a simple

plot, conceiving that the niece of Don Quixote, Dorothea, is beloved by Fernand and Cardenio, the former relying upon the guile of his rascally servant Ginés de Passamonte to defeat the latter. But the intrigue is of little moment, since Don Quixote alone is our care. At the close of the play, he and Sancho are guests of the duke, who engages the peasant Dulcinea to command him home. Recovering his reason, he perceives that he has but dreamed, and chides Sancho for still believing in his island. But Sancho has caught his master's faith in the ideal, and Don Quixote dies satisfied. Richepin's drama is notable as an endeavor to reconcile the grotesque knight of the First Part of Cervantes' fiction with the sympathetic hero of the Second Part.

Take him all in all, Richepin is a figure that the French theatre could ill afford to lose. Robust and joyous, he is romantic to the finger tips, enjoying equally bloodshed and villainy, idyllic escapes from the actual, and the light adventures of the careless nomad. Like Don Quixote, he follows the trail of the ideal, shaping reality according to his imagination. In the rustic and Bohemian plays, his plots are fairly simple; in the plays of dark intrigue, they are fearfully and wonderfully knotted. His characters are never complex, being determined by single impulses and ideas. His verse is fluent, easy in rhyme, rich in metaphor, and drifting into bombast; yet, in his best plays like *Le Chemineau,* skilfully combining terms matter-of-fact and poetic. Finally, he is a master of what is lyrical and picturesque, a verbal magician whose music and images enchant, even when his fable and its actors are least possible.

## Rostand

Lyric romanticism is best represented in the contemporary French theatre by Edmond Rostand (1868–1918). An idealist endowed with a sense of humor, an authentic poet of teeming fancy and facile utterance, he leaped to fame in his thirtieth year with the production of *Cyrano de Bergerac* (1897). Inspired by de Banville and Hugo, he had already written such minor pieces as *Le Gant rouge, Les deux Pierrots, Les Romanesques, La Princesse Lointaine,* and *La Samaritaine.* He was destined to compose two other important dramas, *L'Aiglon* and *Chantecler;* but it was *Cyrano* that most fully revealed his genius, awakening a response in every heart where admiration for valor, gaiety, and self-denial in love had not been extinguished by too long contact with prosaic actuality. Rostand's Muse was no hoyden, boisterous in bestowing her favors; rather, she was shyness itself, except on the few occasions when, forgetting her usual restraint, she stirred him with an enthusiasm the greater because it came seldom. In spite of the potent influence that he exerted in the theatre, he lacked the trappings of the professional playwright, being less a dramatist than a poet who chose the stage as his instrument for conveying brilliant fancies and noble ideals. Thus he won for the poetic drama an appreciation which no mere dramaturgic craftsman, gifted in verse-making, could have claimed. Fastidious in taste, sparkling in wit, fluent and musical in his verse, Rostand as poet and orator carried the day, giving to audiences weary of seeing their bourgeois existence but duplicated a glimpse into a new and glorious world.

Rostand's first experiments failed to reach the boards, and have so far remained unpublished; yet *Les deux Pierrots* (1891) was accepted for performance by the Comédie-Française, and withdrawn only lest it seem too close an echo of the style of de Banville, who had just died. In similar vein, though more distinctive, was *Les Romanesques* (1894), a dainty trifle to be relished by the literary élite. The fathers of Percinet and Sylvette feign enmity in order to insure the falling in love of their Dresden-china children. When the ruse succeeds, the fathers seek a means of justifying their actual friendship. It is found in the pretended villainy of the braggart Straforel, who is hired to abduct Sylvette and then to succumb to a rescue effected by Percinet. In apparent admiration of such devotion, the fathers clasp hands, and Straforel presents his little bill on the tip of his sword. The piece might have ended thus, but it is given a whimsical twist in the second act, since the lovers, exalted by the part they have played, grow insufferable to their parents, who in turn miss the pretty drama they have been accustomed to watch from ambush. No sooner are the lovers disillusioned as to their adventure than they quarrel. Evidently, the romantic for which they yearn must be found elsewhere. Percinet looks for it abroad; Sylvette, in a fresh affair with a marquis, who proves to be only Straforel in disguise. Of course, they are reconciled at last, Percinet having again saved Sylvette, and both coming to understand that true romance is to be found within, and that their danger, though imaginary, was none the less real.

A more ambitious and emotional drama followed — *La Princesse Lointaine* (1895) — in which Rostand let

his imagination play over a legend that had already appealed to the fancy of Uhland, Heine, Carducci, Swinburne, and Browning. Joffroy Rudel, a troubadour of Aquitaine, loves the Princess of Tripoli, whom he has never seen. For him she represents the ideal which he must strive to find ere he die. Voyaging in a pirate galley, he attains his haven only when too ill to leave the deck. But his friend, offering to summon her, gains her side after performing prodigies of valor. The lady is smitten with the charms of the messenger, who in turn is tempted to betray Rudel, until brought to his senses by supposing that the latter has died. On discovering his error, Bertrand leads the Princess to the roadstead. Rudel, satisfied, dies in her arms. She will remain true to him; and Bertrand will give his life in the cause of the Crusades. A dream rather than a drama, *La Princesse Lointaine* symbolizes the quest of the ideal, but it is so remote from reality in persons, motives, and situations that even the dash of humor added by the skeptical physician and the knavish merchant cannot relieve its sentimentalism.

Sentimental, too, is the exaltation of the power of love in the breast of the sinner as displayed in Rostand's Biblical piece, *La Samaritaine* (1897). A series of tableaux affords occasion for transposing into Alexandrines most of the sayings ascribed to Jesus. The woman of Samaria, receiving Jesus at the well, and converted, hastens to proclaim His coming to her countrymen. The disciples object that Jesus should have chosen one notorious to bear His message, and the priests and soldiers resent the guidance of a courtesan. But Photine conquers, and leads to Jesus, for healing, the afflicted in mind and

body, whereupon the play concludes with the Lord's Prayer.

No greater contrast could be conceived than that between this shadowy "*évangile*" and the rollicking *Cyrano de Bergerac* of the same year. Rostand drew suggestions for his plot from a farce of 1836 entitled *Roquelaure, ou l'homme le plus laid de France*, by de Leuven, de Livry, and Lhérie; but his hero he found ready-made in a bravo, philosopher, and wit of the seventeenth century. The historic Cyrano, born at Paris in 1619, was a soldier in the Gascon regiment of Carbon de Castel-Jaloux and a disciple of Gassendi, Campanella, and Descartes. Aside from his feats of valor in the wars, he fought many a duel and set Paris laughing by his bombast and his pranks. In his comedy, *Le Pédant joué*, he furnished Molière with two scenes for *Les Fourberies de Scapin*, and in his *Histoire comique des états et empires de la lune* and his posthumous *Les Estats et empires du soleil* he composed delightful specimens of the fantastic journey to other worlds, destined to influence *Gulliver's Travels*. What in Cyrano chiefly appealed to Rostand was the confinement of a fair soul within a grotesque body. He would take this fellow of the bizarre nose and noble spirit, this egoist prone to roar down the timid and floor the strong, and show him gentle to the weak, tender to the fair, and self-effacing in love. It is the character of Cyrano, rather than the ingenuity of the plot, that makes the success of Rostand's play. Since the hero's vitality is superb, what matter that the story and its incidents be spun from the brain of a romancer? It is all of the stuff of which dreams are made, but lively, virile, and jovial.

Cyrano, who loves his cousin Roxane, discovers that

his nose eclipses for her the charms of his mind. He consents, accordingly, to assist her affair with his dull rival Christian. He aids the latter in wooing, speaks for him speeches of finest fancy that touch the lady's vanity, and prevents, by his airy nonsense concerning the moon, the intrusive de Guiches from interfering with Roxane's wedding. When Christian is forced to the siege of Arras, it is Cyrano who watches over him and writes, in Christian's name, letters to Roxane that complete the conquest of her heart. When Christian falls, it is Cyrano who assures him that Roxane, though knowing his subterfuge, still loves him. After fourteen years of widowhood, during which the hero conceals from her his devotion, Roxane, as he is dying of a blow delivered from ambush by an enemy, half-divines the love that has colored his life. But even yet he jests lest to confess his love trouble her peace. Here, wherever the sentiment threatens to grow lachrymose, Rostand interjects ripples of laughter. Although the work be cut from the same tinsel brocade as the plays of Hugo, its rapidity and complexity of action, its lyrical and dramatic brilliancy, its graceful sentiment and audacious wit, are charming. It little matters that the story will not stand the test of serious criticism, that the characters live only in imagination; for Rostand has been able to win temporary credence for these folk and, above all, for his blustering, self-sacrificing hero, heir of d'Artagnan and the Musketeers of Dumas.

Three years after Coquelin had created the rôle of Cyrano, Sarah Bernhardt assumed that of the duc de Reichstadt in *L'Aiglon* (1900). Now Rostand's swashbuckler vivacity and his fanciful humor were some-

what tamed; the characterization was more complete if less impressive; and the intrigue was manipulated more consciously to expound a philosophic idea. The legend of Napoleon, assured of welcome in any form by any audience, served Rostand to good purpose in providing the basis for his play. The case of Hamlet also suggested features in the situation of the little duke of Reichstadt, "the eaglet", Napoleon's son. Confined at the Austrian court, where his widowed mother is coquetting with lovers, spied upon by the creatures of Metternich, sought out by conspirators who would spur him into leading a revolt to recapture his father's throne, "the eaglet" is a well-intentioned weakling, caught between currents too strong for his powers. Mentally, he is the heir of Napoleon, of whose past triumphs he learns surreptitiously; physically, he is the heir of his mother Marie-Louise and the decadent house of Austria. Opposed by Metternich, symbol of reactionary diplomacy, he is befriended by Flambeau, the veteran grenadier hoping to awaken in this son the spirit of his father. The climax comes in the scene before dawn on the battlefield of Wagram, whither the youth has ventured in accordance with the plot of his supporters, prepared to escape to France. Here, because his conscience is too tender, he hesitates, since the fair cousin who has assumed his place to enable him to withdraw is in danger. His father would have let her die; "the eaglet" will sacrifice himself. His vision of the battlefield, of the thousands slain yet spectrally protesting against the sufferings inflicted by Napoleon, startles him into the perception that he must expiate his father's sins. For once, however, he would lead his troops of dream in a charge, but as the roll of

drums reveals his Austrian regiment, his vision fades. Flambeau, disheartened, stabs himself, still boasting with fanciful humor as his captors, mistaking a stain of blood upon his breast for the ribbon of the Legion, seek to tear it away.

The spectacular quality of this act and that of the next, which exhibits, with calculated pathos, the death of the little duke, might betray the hand of the melodramatist were it not for the poetic imagination which renders even the artificial acceptable. Throughout, the play offers examples of what is best and worst in French romanticism. No doubt its coincidences and antitheses, its surprises which cease to surprise because the surprising alone is to be expected, tend to compromise *L'Aiglon* as a work of high sincerity. It is less spontaneous and flexible than *Cyrano*, more clever and ingenious. It is epic in its multiplicity of detail, and smells of the greenroom in its most striking episodes; but nowhere has Rostand so well shown the potency of a poetic imagination in conveying the significance of an incident or a scene. Sardou could not have outdone him in his use of the toy soldiers, Napoleon's hat, the assumption by Flambeau of his grenadier's uniform, and the duke's regarding his features in the cheval glass at the instance of Metternich, punctuated by his flinging the candelabrum into the mirror as a sign of his despair. That Rostand, moreover, was not unaffected by the methods of the naturalists is to be seen in his reliance upon the local color supplied by a study of history, and in his use of the favorite naturalistic themes, — environment and heredity as constituting Fate.

If the expectations aroused by *Cyrano* were but partially

satisfied by *L'Aiglon*, Rostand did not cease to be regarded as the master of poetic drama in France. For a decade he lived upon his past glory and the faith of admirers in his future achievement. Indeed, few coming events in the literary world have cast longer shadows before than did his next play. The curiosity of the public and the acumen of the press agent united to prepare audiences for *Chantecler* (1910). The reliance upon the theatric so evident in its two predecessors became in this piece a reliance upon novelty in costume, with beasts and birds taking the place of men, and objects of the farmyard and forest being enlarged in order to produce the illusion of a world seen through the eyes of domestic fowls. The refined gaiety that had marked all of Rostand's work, with the exception of *La Princesse Lointaine* and *La Samaritaine*, had by no means subsided, the dramatic fabulist writing with the amused malice of a La Fontaine, and selecting his theme chiefly because it would afford him an opportunity for satirizing contemporary society in romantic guise. Smiling at the creatures of a barnyard in their human attitudes, he perceived that he might present them as symbols of the fine folk of Paris. Here the philosophic conception never absent in Rostand involves a study of the relations between men and women, and of the states of soul of an egoist, who passes from self-satisfaction to self-distrust. Chantecler, the strutting cock of the barnyard, deems it his function to evoke the sunrise. His splendid *co-co-ri-co* is what brings the blessings of light to the world. Skeptics like the blackbird may laugh at him, and the golden pheasant who, escaping a hunter, has taken refuge in the yard, may snub him, and the birds of the night may plot to entrap him,

but Chantecler is content with his greatness. The hen pheasant, piqued because Chantecler seems to esteem his work beyond love, incites him to attend the five o'clock tea of the guinea fowl, where the cynic blackbird, the fops, the scoffers, the flatterers, regard the honest cock with disdain until a sparrow-hawk, circling low, frightens them into appealing to Chantecler for help. Saving his foes, but defending himself against a treacherous enemy, set on by the birds of night, Chantecler conquers and flies to the forest to live with the pheasant a life of freedom. But doubts trouble his breast. The toads, he perceives, have but flattered him in comparing his voice with that of the nightingale. When the nightingale falls, shot by a hunter, though another takes up its song, Chantecler grows melancholy. He longs for his friends of the barnyard. He has confided to the pheasant the secret of his mission, and she, like another Delilah, would trick him, but only that he may cease to be exalted by faith in himself and his work. So she lulls him to sleep beneath her wing, to demonstrate how futile is his task. For the sun, without his *co-co-ri-co*, has risen, and he awakens to the bitter knowledge that he is not indispensable to the scheme of creation. But the idealism of Chantecler cannot so easily be quenched. He will return to his farm, content to announce, if he does not create, the morn. The pheasant, a very woman, loving because she sees him about to evade her, is ready, when danger threatens, to give her life for his. The hunter will not aim his gun at a common fowl if his glance be distracted by the golden pheasant. But a death in the air is denied her. Chancing to spring a trap set in the forest, she must await with quivering wings the coming of her enemy,

happy to hear afar the glad cry of Chantecler returning to his work.

No analysis can convey an adequate impression of the scintillating wit, the brilliant extemporization, the profusion of words and images that make us dizzy in this play. Rostand is a whirling dervish of a poet, intoxicating by his virtuosity, now superbly lyrical, and now setting off verbal fireworks, slang, argot, puns, in sheer exuberance of spirit. The characterization of the animals is apt and delightful, and a hundred local allusions might serve to endear the piece to Parisians. Yet, after their first curiosity had been gratified, they lost interest in it, and neither *Chantecler* nor *L'Aiglon* can hope to compete with *Cyrano* in popular favor.

An antique parody, *Le Bois sacré* (1910), is without significance in Rostand's achievement. Whether his version of the Faust story, if published, will add to his fame is doubtful. Yet, limited as has been his contribution to the drama, it is distinctive and distinguished. His sentiments are delicate and tender, his outlook upon life is idealistic yet not forgetful of the real, his moral concepts are clear and noble, and, though he belongs to no school and utters no special doctrine, he exalts love, faith, and duty. The devil's advocate has argued against Rostand that "As a dramatist he was an isolated phenomenon, sailing his paper craft in a back-water, not concerned with the main stream of his age." There is just enough truth in this statement by Ashley Dukes to awaken resentment at his attack upon a poet who has revived so admirably the tradition of the romantic theatre.

## CHAPTER XI

### IMPORTERS AND WAR EXPLOITERS

#### Playwrights and the Exotic

The French theatre has never been so hospitable to foreign drama as the German or the English. But since the days of the Théâtre-Libre, the French have shown an increasing readiness to welcome novelties from abroad. Antoine, it will be recalled, encouraged the production of exotic plays, and his imitators in the experimental theatre — notably Lugné-Poë — have followed suit. In the realm of fiction, the English — Dickens, Thackeray, and Eliot — were much read during the early 'eighties, and the Russians — Gogol, Dostoyevsky, and Tolstoy — after the appearance of de Voguë's *Le Roman Russe* in 1886. Sienkiewicz later fascinated the French; but in the meantime the influence of Ibsen had been exerted through translations by the Comte de Prozor and performances of *Ghosts* and *The Wild Duck* at the Théâtre-Libre. Other dramas flourished at the Théâtre de l'Œuvre, the Cercle des Escholiers, and the regular playhouses. Indeed, from 1891 to 1895, Parisians saw enacted, not only *Ghosts* and *The Wild Duck*, but *Hedda Gabler*, *An Enemy of the People*, *Pillars of Society*, *A Doll's House*, *The Master Builder*, *Brand*, *Peer Gynt*, *The Lady from the Sea*, and *Little Eyolf*.

Versions of selected plays by the Russians, Ostrovsky and Pisemsky, appeared in 1889, calling forth the commendation of Jules Lemaître, who, in an article dealing with the influence of northern literatures upon the French, spoke of "a generous coquetry of intellectual hospitality" as increasingly manifest among his countrymen. Ostrowsky's *Each in his Place* and *The Storm* were performed in 1889, as was Pisemsky's *Baal*, an ironic study of the conflict between love and avarice in the manner of Becque. A year earlier, Tolstoy's *Power of Darkness*, translated by Isaac Pavlovsky and Oscar Méténier, had been put on by Antoine, as had Dostoyevsky's *Crime and Punishment*, dramatized by Paul Ginisty and Hugues Le Roux. Later, the Russians were represented in versions of Gogol's *Inspector General*, Tolstoy's *Resurrection*, *Anna Karénina*, and *The Kreutzer Sonata*, Turgenev's *Bread of Others*, Dostoyevsky's *Brothers Karamazov*, by Copeau and Croué, Gorky's *Night Refuge*, and certain plays of Tchekhov. In the meantime, Antoine had given representations of Strindberg's *Miss Julia*, Björnson's *A Bankruptcy*, Hauptmann's *Hannele* and *The Weavers*, and Heijermans' *Ahasuerus*, a picture of persecutions suffered by the Jews in Russia. Other managers produced Strindberg's *Creditors* and *The Father*, Björnson's *Beyond Human Power*, Collijn's *Tower of Silence* from the Danish, and Sudermann's *Magda*, played as *Le Foyer* by Bernhardt at the Renaissance. During the first decade of the new century, the French greeted such German works as Sudermann's *Honor* and *Stone Among Stones*, Hauptmann's *Teamster Henschel* and his *Rose Bernd* — renamed *Pauvre Fille* —, Beyerlein's *The Retreat*, Meyer-Förster's *Old Heidelberg*, Schnitzler's *Green Cockatoo* and *Last Masks*, Wedekind's

*Awakening of Spring*, and Kampf's anarchistic *The Great Evening*. In 1912 Goethe's *Faust* was performed in the version of Emile Vedel, and more recently, as will be shown, plays by Bahr, Roeszler, and Lindau have been seen in Paris.

Importations from the English have varied from a dramatization of Ainsworth's *Jack Sheppard* and the farcical *Charley's Aunt* of Maurice Ordonneau and Brandon Thomas, which enjoyed a great run in 1894, to versions of Pinero's *His House in Order*, in 1908, and *The Second Mrs. Tanqueray*, in 1916. Dramatizations of Dickens' novels — *David Copperfield*, by Max Maurey, and *Monsieur Pickwick*, by Georges Duval and Robert Charvay — have disputed favor with Bulwer Lytton's *Richelieu*, Wilde's *Salome* and *Lady Windermere's Fan*, Synge's *Playboy of the Western World*, Edward Knoblauch's *Kismet*, rendered by Jules Lemaître, and productions of Shakespeare. The last have been fairly numerous, ranging from *Romeo and Juliet* to *Antony and Cleopatra* and *The Taming of the Shrew*, from Haraucourt's *Shylock* to Richepin's *Macbeth* and the recent *Macbeth* of Maeterlinck, and from *Julius Caesar*, given in the Roman theatre at Orange, to *King Lear*, acted at the Théâtre Antoine. *Hamlet* has been translated by Dumas and Paul Meurice, and, more lately, by Eugène Morand and Marcel Schwob. *Othello* has appeared in versions by Jean Aicard, by Louis de Gramont, and by Louis Ménard. Vedel, who, with Loti, rendered *Lear*, has presented a *Troilus and Cressida*, which, with Legendre's *Much Ado*, has vied for popularity with Dorchain's version of *Twelfth Night* — *Conte d'Avril* — and that of Lascarris, recently produced by Copeau. Bernard Shaw, whose works have been done

into French by Augustin Hamon, and critically interpreted by Hamon and by Charles Cestre, has claimed the attention of theatrical audiences in Pierre Véber's translation of the German version of *Arms and the Man*, and in *Candida* and *Mrs. Warren's Profession*, although neither of the latter has attained the success of Pierre Decourcelle's unliterary *Robinson Crusoe* and *Sherlock Holmes*.

From the Spanish, plays by Lope de Vega and Calderón, among the older writers, and by Echegaray, Galdós, and Benavente among the moderns, have occasionally been performed in French, together with such adaptations as Auguste Dorchain's *Pour l'Amour* (1901) from Lope's tragedy describing the love between the Duchess of Ferrara and her son-in-law. The Italians, since the appearance of Verga's *Cavalleria rusticana* on the stage of the Théâtre-Libre in 1888, have influenced the French, especially on two occasions, the first when the troupe of Ermete Novelli visited Paris in 1898, playing *Ghosts* and native pieces in Italian, and the second, when Giovanni Grasso and his Sicilian actors appeared in 1908, giving the *Malia* of Luigi Capuana and other tragic representations. Jean Richepin's *La Beffa*, in 1910, transferred to the French boards a well-known work by Sem Benelli, and the plays of Giacosa and d'Annunzio have been naturalized there. Giacosa's *Triumph of Love*, *As the Leaves*, and *Game of Chess* have been performed, the last in two versions, one by Emile d'Audiffret, the other by Hector Lacoche. Moreover, Giacosa has written in French, collaborating with Paul Alexis in *La Provinciale*, just as d'Annunzio has exhibited his mastery of French verse in *Le Martyre de Saint-Sébastien* and *La Pisanelle*.

Not only have d'Annunzio's *Dead City*, *Gioconda*, and *Daughter of Jorio* been played in translation, but these and other dramas from his pen have won the applause of Parisians when interpreted in the original by Duse.

Latterly, the Hungarians have furnished *Le Diable*, by Ferenc Molnar, *Autumn Maneuvers*, by Károlyi Bakonyi, and *Le Typhon*, by Melchior Lengyel; the first introducing a Mephistopheles who is half Falstaff, half Pandarus, and the last striking out contrasts between the Orient and the Occident somewhat in the fashion of *L'Occident*, by Henry Kistemaeckers. The possibilities of Oriental material were recognized in 1888 by Emile de Najac and Albert Milland in their *comédie vaudeville*, *La Japonaise*, but it was not until the visit to France of the Japanese troupe of Madame Sada Yacco in 1901 that interest in this field developed, with the introduction of native works like *Késa*, *Shogun*, and *Kosan*, the last an Eastern *Dame aux Camélias*. The popularity of Japanese *motifs* accounts for such original pieces in French as Pierre Loti's *Madame Chrysanthème*, made into a *comédie lyrique* by Hartmann and Alexandre, Judith Gautier's *Le Marchand de sourires*, banal in plot but charming in style and setting, and Paul Anthelme's *L'Honneur Japonais*, written after the author's visit to the East, and suggesting the duty of hari-kari in its treatment of the legend of the forty-seven Ronins. Loti and Judith Gautier are the authors, also, of a Chinese piece, *La Fille du ciel*.

Dramas written by the Belgians — Maeterlinck, Verhaeren, Franz Fonson, Sylvain Bonmariage — can scarcely be deemed exotic, since they are composed in French and have been received as graciously in Paris as in Brussels.

The new Belgian school of dramatists arose after the accession to the throne of King Albert, and includes such names as Horace Van Offel, Fernand Crommelynck, Paul Spaak, Fernand Wicheler, Henri Maubel, Henri Davignon, and Gustave van Zype. Only a few, like Spaak, are peculiarly national. The popular comedy of Wicheler and Fonson, *Le Mariage de Mlle Beulemans*, except for touches of local color, might be Parisian; and the powerful drama *Les Liens*, by van Zype, is cosmopolitan. Indeed, in its treatment of heredity and the madness of a husband induced by his wife's denial that he is the parent of her son, it seems to combine motives from Ibsen's *Ghosts*, Hauptmann's *Before Sunrise*, and Strindberg's *The Father*. Such playwrights as Kistemaeckers and de Croisset, though Belgian by birth, have been too closely identified with the French theatre to be regarded as aliens.

It may be conceded that French importers of foreign novelties for the stage have been comparatively few, and that there is nothing in the development of the recent drama in France corresponding to the servile dependence of English playwrights of the mid-nineteenth century upon those across the Channel. It is equally true, however, that the French stage has received sufficient foreign stimulus to save it from decay through inbreeding. Moreover, the World War has made for cosmopolitanism. Just before it, as we shall see, even German plays were welcomed in Paris, and, during it, plays from other languages — notably the English — found favor. At this point, and in conclusion, then, let us consider what trend the French drama has assumed under stress of the great conflict.

## Playwrights and the War

From war the theatre is likely to experience both a blight and a quickening. Warlike enthusiasms and activities tend to divert attention from the theatre to matters more immediately practical. At the same time, even those whose interest is mainly absorbed by a national struggle will desire to turn to the stage on occasion for relief or for inspiration. Relief they will seek either in what is frivolous or in what is sober, preferring, in the latter case, pieces concerned with periods and issues remote from the present. Inspiration they will seek in works that reveal through the clarifying medium of art the conflict and its ideals.

During the Franco-Prussian War, the French theatre felt both the quickening and the blight, but the struggle proved so brief that its influence in either kind amounted to little. For two months in the autumn of 1870 the playhouses of Paris closed their doors. On reopening, they afforded relief from tragic actuality by lively *revues* or by classic representations from Corneille, Racine, and Molière. Such topical dramas as were enacted — François Beauvallet's *Les Paysans lorrains*, Duprez and Moléri's *Les Amis de la république*, and Berthet, Mirrèle, and Moléri's *Misérables d'Alsace* — lacked distinction. The French, in defeat, had no wish to dwell upon the disaster; furthermore, they recognized that to concoct plays assailing the enemy would seem the cheapest of expedients for wreaking revenge.

To the long continuance of the World War, however, and its greater extent and intensity, the French theatre has reacted more fully. Many of its chief contributors

have ceased their labors; others, distraught by the perturbations of the time, have done nothing worthy of their talents. The blight upon production has, therefore, been only too evident. In the autumn of 1914 all plans for expansion were curtailed, and, although most of the houses kept going, they relied upon repetitions of older favorites or experiments with relaxing trifles. Some theatres like the Vaudeville surrendered frankly to the cinéma. Jacques Copeau, whose revolutionary Théâtre du Vieux Colombier had been established in the fall of 1913, transplanted his admirable venture to New York in 1917. By the spring of 1918, the depredations of the German long-range Berthas depleted Parisian audiences as never before, and sent many actors scurrying to the provinces to avoid starvation. Yet the managers, on being asked if they would abandon their efforts, replied, in the words of Emile Fabre, "We will play, no matter what the cost" — at once a proof of heroism and a confession of hardships endured.

It is noteworthy that on the eve of the conflict French theatres were by no means inhospitable to pieces of German origin. Thus, a welcome was accorded, late in 1913, to *Le Procureur Hallers*, adapted from Paul Lindau by Henry de Gorsse and Louis Forest, to the *Parsifal* of Wagner, adapted by Judith Gautier and Maurice Kufferath, and early in 1914 to *Les cinq Messieurs de Francfort* of Charles Roeszler, the Austrian, adapted by Lugné-Poë and Julius Elias, and to *Le Concert* of Hermann Bahr, adapted by Véber and Rémon.

During the season of 1912–1913, however, coming events had cast their shadows before in such dramatic appeals to French patriotism as Lavedan's *Servir*, Kiste-

maeckers' *La Flambée*, Nozière and Descaves' *La Saignée*, dealing with events of 1870, Bernède and Bruant's *Cœur de Française*, Leroux and Camille's *Alsace*, and Bazin and Haraucourt's *Les Oberlé*, dating from 1905. The first two have already been discussed; but the last three deserve some notice here. *Cœur de Française*, by Arthur Bernède and Aristide Bruant, is a rattling melodrama that presents the struggle of a courageous girl who outwits a German spy after he has stolen the plans of her father's aëroplane invention. She secures employment as governess in the family of the Prussian chief of staff, burns the stolen plans concealed there, and, though court-martialed and imprisoned, is rescued by her lover, an aviator. The latter duels with the German spy, but is released by the Prussian general, now repentant and ready to resign his commission.

*Alsace*, by Gaston Leroux and Lucien Camille, depicts the clash between French and German ideals and the conflict, also, between patriotism and love in the breast of an Alsatian youth. Married to his German sweetheart, Jacques finds that she imposes upon him her relatives and tastes, and insults his mother, who had earlier been driven from her village for singing the Marseillaise. At the outbreak of war, Jacques' wife warns him that he must lay aside his French sympathies and fight for Germany. Already he is suspected for having permitted a French lover of his cousin to meet her in uniform on German territory. The frightened husband, yielding to his wife's threats, departs to wage battle in the German ranks without bidding farewell to his mother.

A similar conflict is shown more graciously in *Les Oberlé*, a drama based upon René Bazin's novel of that

name, and arranged for the boards by the author and by Edmond Haraucourt. Here we see three generations of an Alsatian family; the grandfather, an ardent lover of France; the father, a compromiser who has accepted Prussian protection; and the son, educated in Germany yet French at heart. His sister has married a Prussian lieutenant, who believes that the Germans are destined to conquer the world. "We are born victorious," he declares; "all wills must bow before our arms; the vanquished must be absorbed." The piece evolves from the conflict of such forces, the family being set by the ears through this mixed marriage.

After the outbreak of hostilities, an obvious resource for the managers was to provide revivals of plays that might seem to express the spirit of the time. Accordingly, *Alsace*, *Les Oberlé*, *Cœur de Française*, and *La Flambée* continued to hold the boards, *Les Oberlé* exerting its spell at the Porte-Saint-Martin as late as June, 1918. Older patriotic dramas were exhumed, such pieces as Erckmann-Chatrian's idyl of Alsace, *L'Ami Fritz*, Sardou's *Patrie* and *Dora*, the latter rechristened *L'Espionne*, Bornier's *La Fille de Roland*, the de Goncourts' *La Patrie en danger*, and Coppée's *Fais ce que dois* and *Pour la Couronne*, the last acquiring contemporary significance from the Bulgarian mobilization.

Another resource of the managers was the revival of masterpieces of the standard dramatists old and new, — a practice at all times more common upon the French stage than the English. Thus, throughout the war, soldiers and civilians could forget the conflict for a little in witnessing the performance of dramas by Corneille, Racine, Molière, and Beaumarchais, as well as those by

Scribe, Augier, Dumas *fils*, Feuillet, Labiche, Halévy, Sardou, and the moderns, — de Curel, Bataille, Brieux, Lavedan, Rostand, and Hervieu. For the classically inclined there were productions like the *Andromaque* (1917) of Silvain and Jaubert from Euripides, the *Œdipe-Roi* (1917) of Jules Lacroix from Sophocles, with Paul Mounet in the rôle created by his more famous brother, and *Les Erinnyes* (1918) of Leconte de Lisle.

For those avid of novelty as a relief from the stresses of the war there were provided such importations from abroad as the *Sherlock Holmes* (1915) of Pierre Decourcelle; the *Potash and Perlmutter* (1916) of Montague Glass, adapted by John N. Raphael; Shakespeare's *Taming of the Shrew* (1916) and *Antony and Cleopatra* (1918), Pinero's *Second Mrs. Tanqueray* (1916), Bayard Veiller's *Thirteenth Chair*, Edmond Guiraud's *Anna Karénina* (1916), and the *Crime et Châtiment* of Paul Ginisty and Hugues Le Roux.

Of native novelties that in no way reflected the war there was a considerable variety. Such dramas as *Les Noces d'argent*, by Paul Géraldy, written before 1914, and *Le Bourgeois aux champs*, by Brieux, and *Pétard*, by Lavedan, both of that year, gave no evidence of the imminent conflict, nor was it echoed by *Le Marchand d'estampes*, of Porto-Riche, a love tragedy produced during the struggle, nor by Bataille's *Notre Image* nor de Curel's *Comédie du génie*, both of 1918. A number of plays afforded an escape to the past from present evils. So the *Augusta* (1916) of René Fauchois depicted the tragic love of a centurion for a Roman empress, and the *Periandre* (1914) of Athanassidès and Henri Malteste dramatized an ancient story of the tyrant of Syracuse

who kicked to death his wife and, long afterwards, suffered the vengeance of the gods in the loss of his son. Thus, too, a stage spectacle like *Valmy* (1915) provided entertainment by depicting the salon of Madame Roland in 1792, and a cinéma like *Les Travailleurs de la mer* (1918) offered an easy antidote to war worries.

Among the comedies of contemporary manners that avoided the war as a subject should be mentioned *L'Essayeuse* (1914) by Pierre Véber, and *Les deux Vestales* (1915) by Philippe Maquet. The first exhibits a jealous wife who tests her husband's loyalty by means of a *confidante*. When the latter triumphs, she conceals that fact from the wife, who is so happy in her delusion that the lovers lose heart in their intrigue. The second recalls the old story of the matron of Ephesus, its action turning upon the union through sympathy of a widow and a widower, who, meeting at the adjacent tombs of their dear departed, resolve upon a Platonic union, but ere long succumb to something more tangible. Brighter than these comedies were the *Grand'père* (1918) of Lucien Guitry, and the really distinguished biographical dramas, *Jean de La Fontaine* (1916), *Pasteur* (1917), and *Deburau* (1918), of Lucien's irrepressible son, Sacha Guitry. The latter's *Faisons un Rêve* (1916) is slighter, a merry piece of byplay between husband and wife, each protected from exposure in an intrigue by the fact that the other at the same moment has been as guiltily preoccupied.

Of the war plays proper, most have been more entertaining than important. Purely ephemeral were the *revues*, ranging from *La nouvelle Revue antiboche* to *Les Huns et les autres*, by Lucien Boyer and Dominique Bonnaud. In this kind, Sacha Guitry and Albert Wille-

metz produced *Il faut l'avoir* (1915), presuming that a neutral monarch on a visit to Paris is brought to espouse the cause of the Allies by beholding a patriotic *comédie revue*. From *The Man who Stayed Home*, an English piece by Worald and Terry, two Frenchmen, Perier and Verney, drew their *Kit* (1915), a detective drama in the vein of *Arsène Lupin*, substituting for the usual criminals German spies. Equally light and airy was *Le Poilu* (1916), a *comédie opérette* by Maurice Hennequin and Pierre Véber, its heroine disguising to woo the soldier she has adopted, and incidentally turning the head of his colonel. In *Madame et son filleul*, Hennequin and Véber collaborated with Henry de Gorsse to weave an old intrigue about warriors of 1916. A year before, Victor Darlay had joined with de Gorsse in *Les Exploits d'une petite Française*, its heroine aiding the discoverer of a powerful explosive to outwit a German spy. More provocative of mirth was *Charette anglaise* (1916), by Georges Berr and Louis Verneuil, which confounds the identities of two English cousins of similar name, one a gallant aviator, the other a pacifist fleeing from conscription, but mistaken for his heroic relative by a marriageable French girl. René Chavance took the step from farce to melodrama in *Le Vengeur* (1916), devoted to the career of the inventor of an aëroplane motor, opposed by scoundrels, neglected by his government, and threatened with desertion by his wife. More significant was Paul Géraldy's *Guerre, Madame* (1915), expressing the irritation of the first soldiers who returned on furlough to find at home the same gaiety they had left there. Bernhardt produced in London, in 1916, *Du Théâtre au champ d'honneur*, a piece written by a French officer; and Jacques

Richepin composed in the same year a four-act play in verse, *La Guerre et l'amour*, concerned, however, with the early Napoleonic wars. Of the many "movies" inspired by the moment, a typical instance was *Visions de gloire* (1915), a series of historical tableaux first presented at the Théâtre de Monte Carlo.

Certain war plays were anecdotal rather than dramatic. Thus, Pierre Wolff's *Les deux Gloires* (1916) depicts the homecoming of a *poilu* after a year in the Argonne; Marcelle Girelle's *Passe-Montagne* (1916) unfolds the romance of a wounded soldier who finds in a knitted helmet the name of its fair maker; and Robert Chauvelot's *Dernière Classe* (1916), deriving from a tale by Daudet, shows a school-teacher about to be ousted from his post by the Prussians, but allowed to conduct one last lesson in French. Poulbot and Paul Gsell's *Les deux Gosses dans les ruines* (1918) lays its scene in a devastated village where the men and women, crushed by their misfortunes, hesitate to rebuild, but are inspired by children playing at reconstruction. Jean François Fonson's *Nouveaux Pauvres* (1916) uses the war as setting for a pretty idyl in which a widow, taken into service by a selfish bachelor, proves to be a Belgian refugee of good position, who softens his heart, while her daughter captures that of his ward, a sub-lieutenant.

More ambitious were Fonson's *La Kommandantur* (1915), Lucio d'Ambra's *Frontière* (1916), André Calmettes' *La Prière dans la nuit* (1915), Pierre Frondaie's *Colette Baudoche* (1915), drawn from a novel by Barrès, and Maurice Soulié's *1914–1937* (1916). The Belgian girl of *La Kommandantur*, who avenges the murder of her fiancé by stabbing a German police agent, belongs

to the same stock as the French wife of a German, who, in *Frontière,* slays her drunken husband after she has suffered insults in captivity. Another Amazonian wife, in *La Prière dans la nuit,* kills her husband upon discovering that he is a spy in the German service. As for the heroine of *Colette Baudoche,* at the opening of the war, she breaks off her match with the German soldier whom she loves. More harrowing is the fate of her sister heroine in Soulié's *1914–1937,* since she succumbs to violation by an Uhlan upon whom long after falls melodramatic vengeance. The Uhlan's son, hoodwinked into believing that his father was a patriot who died fighting for France, innocently conceives a passion for his half-sister, and then, learning their relationship, chokes to death his father. He is saved from condemnation for the act when his uncle, a French admiral, assumes his guilt, as though having exacted final retribution for his sister's injured honor.

One of the most original dramas induced by the war was *Les Butors et la Finette* (1917), by François Porché, author of the striking poem, *L'Arrêt sur la Marne* (1916). He resorts to poetic allegory in order to universalize the situation of France assailed by ruffian Germany, and to avoid such realism as made Fonson's *La Kommandantur* unpopular. Les Butors are the Teutonic barbarians intriguing against unsuspecting La Finette, or France. They have intrenched themselves in the young queen's country; they have abused her generosity which had accorded them welcome, scoffing at her art and science, her taste, her love of joy, and rudely denouncing her deliquescence. They have deemed it their God-given task to replace her culture with their Kultur, first by

peaceful penetration, then by blood and iron. Even La Finette's trusted steward is one of them and by treachery will prevent her architect from opening sluices in the dikes to repel the invaders. Too late La Finette perceives the folly of her confidence. She should have heeded the warnings of her grandmother, who recalls the insolence of Les Butors that had imposed a humiliating treaty following their earlier conquest. As the barbarian hordes once more overrun her domains, La Finette, imprisoned in her palace, must listen to the boasting of their marshal, who exalts his prowess and power, and demands her subjection. But the tide of battle turns; the forces of the queen rally; the sluices are opened; and La Finette with her own hand slays the spying steward. When she weds her faithful architect, a new era will begin. Although this essay in symbolism has been compared with *Chantecler*, it cannot rank poetically with that brilliant *tour de force*. Yet the skill with which Porché has yoked fact and fable in the service of patriotism deserves commendation.

It must be admitted that the Great War, during its course, has inspired no dramatic masterpiece. Most of the plays that in any way image the conflict are of fleeting interest. Even the popular playwrights have achieved less than might have been expected in this regard. Lavedan's *Portraits enchantés* (1918) is no more than a dialogued satire, like the twenty little scenes contained in his *Dialogues de guerre* (1916). But slightly better is his dramatic poem, *Les Sacrifiées* (1917), written with Miguel Zamacoïs. Paul Claudel's *La Nuit de Noël de 1914* (1915), though it enlists sympathy for peasants in a burned village near Rheims, and defends France against

the charge of irreligion, is brief and misty. Bataille's *L'Amazone* (1916) makes use of the war as the background for a story of brooding passion such as was always his métier. De Croisset's *D'un Jour à l'autre* (1917) shows an unfaithful husband taught by his experience in the conflict so to esteem his wife that he will yield place to a more worthy rival, the hero of many battles. Bernstein's *L'Elévation* (1917), which, like these other plays, has already been discussed, comes nearer to affording satisfaction in its interpretation of the regenerating influence of the war upon a man and a woman engaged in a guilty intrigue; yet even here one feels that the intrigue was as much in Bernstein's mind as the spiritual awakening. It is in this piece, however, and in Porché's *Les Butors et la Finette* and Maeterlinck's *Le Bourgmestre de Stilemonde* that the stage has thus far best mirrored the great struggle. Maeterlinck's play, as we have seen, is the most subtle, restrained, and artistic representation of the two ideals of life arrayed against each other in the world-upheaval. It is a tragedy triumphant, affirming the dramatist's faith in the ultimate victory of right over might, of self-surrender in a noble cause over brutal self-assertion.

That the French drama may incline, through the ferment of fresh ideas induced by the war, to cease harping so monotonously upon the three frayed strings of husband, wife, and lover is the hope of its well-wishers. As long as human nature suffers no radical change, so long will the trigonometry of love persist as a fundamental theme in literature. But since life involves many another passion and interest, to confine art to this one is to impoverish it unduly. Already the neurotic and individualistic strains in French drama bid fair to be greatly

modified by the social and poetic. No doubt, too, the ironic realism of the masters of comedy will continue to temper the crude didacticism of the reformers, on the one hand, and the generous idealism of the moralists and poets, on the other. In the theatre, as in life, such a balance of qualities makes for sanity. But, obvious as are the three dramatic tendencies of the moment — poetic, ironic, and social —, the precise manner of their new manifestation cannot be foreseen. It will be determined only by the personal talent of playwrights still unknown. On the lap of the gods, therefore, lies the future.

# BIBLIOGRAPHICAL APPENDIX

## I

## AUTHORS AND PLAYS

Although this list includes all plays mentioned in the text, together with some others, it is not exhaustive, except in the case of the major dramatists of the period under discussion.

ADAM, PAUL (1862– ).

L'Automne (with G. Mourey). 1893; Le Cuivre (with André Picard). 1895; Serpent noir. 1905; Mouettes. 1906.

AICARD, JEAN (1848– ).

Au Clair de la lune. 1870; Pygmalion. 1872; Mascarille. 1873; Othello. 1881; Similis. 1884; Don Juan. 1889; Dans le Guignol. 1889; Le Père Lebonnard. 1889; Le Manteau du roi. 1908.

AJALBERT, JEAN (1863– ).

La Fille Elisa (from Edmond de Goncourt). 1890.

ALEXANDRE, ANDRÉ.

Madame Chrysanthème (with Hartmann, from Pierre Loti). 1893. *See under* LOTI, PIERRE.

ALEXIS, PAUL (1851–1905).

Mademoiselle Pomme (from Duranty). 1887; Les Frères Zemganno (with Méténier, from Edmond de Goncourt). 1890; Charles Demailly (with Méténier, from the de Goncourts). 1892; La Provinciale (with Giacosa). 1893; Celles qu'on n'épouse pas. 1898.

AMBRA, LUCIO D'.

Frontière. 1916.

ANCEY, GEORGES (Georges de Curnieu, 1860– ).

M. Lamblin. 1888; L'Ecole des veufs. 1889; Les Inséparables. 1889; Grand'mère. 1890; La Dupe. 1891; L'Avenir. 1899; Ces Messieurs. 1905.

ANNUNZIO, GABRIELE D' (1863– ).

Le Martyre de Saint-Sébastien. 1911; La Pisanelle. 1913.

ANTHELME, PAUL (P. Bourde).

L'Honneur Japonais. 1912.

ARTOIS, ARMAND D'.

La Guerre de cent ans (with F. Coppée). 1878; L'Affaire Clémenceau (from Dumas fils). 1887; Une Idylle tragique (with P. Decourcelle, from Bourget). 1896.

ATHANASSIDÈS.

Periandre (with Henri Malteste). 1914.

AUGIER, EMILE (1820–1889).

La Ciguë. 1844; Un Homme de bien. 1845; L'Aventurière. 1848; Gabrielle. 1849; Le Joueur de flûte. 1850; La Chasse au roman (with Jules Sandeau). 1851; Diane. 1852; Philiberte. 1853; La Pierre de touche (with Jules Sandeau). 1853; Le Mariage d'Olympe. 1854; Le Gendre de M. Poirier (with Jules Sandeau). 1854; Ceinture dorée. 1855; La Jeunesse. 1858; Les Lionnes pauvres (with Edouard Foussier). 1858; Un beau Mariage. 1859; Les Effrontés. 1861; Le Fils de Giboyer. 1862; Maître Guérin. 1865; La Contagion. 1866; Paul Forestier. 1868; Lions et renards. 1869; Jean de Thommeray (with Jules Sandeau). 1873; Madame Caverlet. 1876; Les Fourchambault. 1878.

AUZANET, JEAN.

Le Roman bourgeois. 1910; Double Madrigal. 1912; Anne ma sœur. 1912.

BANVILLE, THÉODORE DE (1823–1891).

Les Nations. 1851; Le beau Léandre. 1856; Diane au bois. 1863; La Pomme. 1865; Gringoire. 1866; Florise. 1870; Déidamia. 1876; Socrate et sa femme. 1885; Riquet à la Houppe. 1885; Le Baiser. 1888; Esope. 1893.

BARBIER.

Jeanne d'Arc. 1873; Lucile Desmoulins. 1896.

BARLATIER, PAUL.

Hypatie. 1907; La Mort d'Adonis; Briséis.

BARRÈS, MAURICE (1862– ).

Une Journée parlementaire. 1894. For adaptations from Barrès, *see under* FRONDAIE, PIERRE.

BARRIÈRE, THÉODORE (1823–1877).

Vie de Bohême (with Henry Murger). 1849; Les Filles de marbre. 1853; Les faux Bonshommes. 1856; Les Gens nerveux (with Sardou). 1859; Les Jocrisses de l'amour. 1865.

BATAILLE, HENRY (1872– ).

La Belle au bois dormant (with Robert d'Humières). 1894; La Lépreuse. 1897; Ton Sang. 1897; L'Enchantement. 1900; Le Masque. 1902; Maman Colibri. 1903; La Déclaration. 1903; La Marche nuptiale. 1905; Résurrection (from Tolstoy). 1905; Poliche. 1906; La Femme nue. 1908; Le Scandale. 1909; Le Songe d'un soir d'amour. 1910; La Vierge folle. 1910; L'Enfant de l'amour. 1911; Les Flambeaux. 1912; Le [*sic*] Phalène. 1913; L'Amazone. 1916; Notre Image. 1918.

BATTANCHON, GEORGES.

Sur le Seuille. 1911.

BAUDOT, JULES.

La Vocation de Jeanne d'Arc. 1912.

BECQUE, HENRY (1837–1899).

Sardanaple. 1867; L'Enfant prodigue. 1868; Michel

Pauper. 1870; L'Enlèvement. 1871; La Navette. 1878; Les honnêtes Femmes. 1880; Les Corbeaux. 1882; La Parisienne. 1885; Une Exécution; Le Domino à quart; Madeleine; Veuve; Le Départ; Les Polichinelles (finished by Henri de Noussanne). 1910.

BÉNIÈRE, LOUIS.

Les Experts. 1905; Papillon, dit Lyonnais le Juste. 1909; Crédulités. 1912; Goujons; Aglaïs. 1912.

BERGERAT, EMILE (1845– ).

Une Amie. 1865; Le Nom. 1883; La Nuit bergamasque. 1887; Myrane. 1890; Capitaine Fracasse (from Théophile Gautier). 1890; Manon Roland (with Camille de Sainte-Croix). 1896; Plus que Reine. 1899; La Pompadour. 1901; La Fontaine de jouvence. 1906.

BERNARD, TRISTAN (1866– ).

Les Pieds nickelés. 1895; Le Fardeau de la liberté. 1897; Le seul Bandit au village. 1898; Franches Lippées. 1898; Une aimable Lingère. 1899; L'Anglais tel qu'on le parle. 1899; La Mariée du Touring Club. 1899; La petite Femme de Loth. 1900; L'Affaire Mathieu. 1901; La Bande à Léon. 1902; Daisy. 1902; Le Captif. 1904; Triplepatte (with André Godfernaux). 1905; Monsieur Codomat. 1907; Sa Sœur. 1907; Les Jumeaux de Brighton. 1908; Le Flirt ambulant. 1908; Le Peintre exigeant. 1909; Le Poulailler. 1909; L'ardent Artilleur. 1910; Le Danseur inconnu. 1910; Le Costaud des épinettes (with Alfred Athis). 1910; On naît Esclave (with Jean Schlumberger). 1911; L'Accord parfait (with Michel Corday). 1911; Le petit Café. 1911; L'Incident du 7 Avril. 1911; Les Visiteurs nocturnes. 1912; Les Phares Soubigou. 1912; Jeanne Doré. 1913; La Gloire ambulancière. 1913; Les deux Canards (with Athis). 1914; Prince Charmant. 1914; La

Force de mentir (with Marullier). 1914; Du Vin dans son eau. 1915.

BERNÈDE, ARTHUR (1871– ).

Les Idées de M. Cotin. 1900; La Loi du talion. 1902; Les Mirages. 1904; La Soutane. 1905; Sous l'Epaulette. 1906; Cœur de Française (with Aristide Bruant). 1912.

BERNHARDT, SARAH (1844– ).

L'Aveu. 1888; Un Cœur d'homme. 1911.

BERNSTEIN, HENRI (1876– ).

Le Marché. 1900; Le Détour. 1902; Joujou. 1902; Frère Jacques (with Pierre Véber). 1903; Le Bercail. 1904; La Rafale. 1905; La Griffe. 1906; Le Voleur. 1906; Israël. 1908; Samson. 1908; Après Moi! 1911; L'Assaut. 1912; Le Secret. 1913; L'Elévation. 1917.

BERR, GEORGES (1867– ).

Charette anglaise (with Louis Verneuil). 1916. *See under* GAVAULT, PAUL.

BERTON, PIERRE (1842–1912).

Yvette (from de Maupassant). 1901; Les Chouans (with Emile Blavet, from Balzac). 1904; La Rencontre. 1909; Mioche. 1912.

BIOLLEY, WALTER.

L'Araignée. 1902.

BISSON, ALEXANDRE (1848–1912).

Le Chevalier Baptiste (with Sylvane). 1874; Le Vignoble de Mme Pichois (with Sylvane). 1875; Le Député de Bombignac. 1884; Ma Gouvernante. 1887; Les Surprises du divorce (with Antony Mars). 1888; Nos jolies Fraudeuses. 1890; La Souricière (with Albert Carré). 1892; La Famille Pont-Biquet. 1892; Le Veglione (with Albert Carré). 1893; L'héroïque le Cardunois. 1894; Les Erreurs du mariage. 1896; Le Contrôleur des wagons-lits. 1898; Docteur!

(with G. Thurner). 1900; Les Joies de la paternité (with Vast-Ricouard). 1902; Les Apaches. 1903; Les trois Anabaptistes (with J. Berr de Turique). 1904; Péril jaune. 1906; La Femme X——. 1908.

Boëx, Joseph Henri (1856– ) and Justin (1859– ) (pseudonym, J. H. Rosny).

Nell Horn. 1891.

Bois, Albert du (1872– ).

La dernière Dulcinée. 1908; L'Aristocrate. 1909; Aphrodite et le Khéroub. 1910; La Conquête d'Athènes. 1911; La Casque de la déesse. 1918.

Bois, Georges.

Au Temps de la ballade. 1889.

Bois, Jules (1871– ).

Noces de Sathan. 1892; L'Hippolyte couronné. 1904; La Furie. 1909; Les deux Hélène. 1911; Naïl. 1912.

Boniface, Maurice (1862– ).

La Crise. 1893; Les petites Marques. 1895.

Bonnins, A.

La Fin d'un parti. 1895.

Bornier, Henri de (1825–1901).

Le Mariage de Luther. 1845; Dante et Béatrix. 1853; Le 15 Janvier. 1860; La Cage du lion. 1862; Agamemnon. 1868; La Fille de Roland. 1875; Dimitri (with Armand Silvestre). 1876; Les Noces d'Attila. 1880; L'Apôtre. 1881; Mahomet. 1890; Le Fils de l'Arétin. 1895; France . . . d'Abord. 1899.

Bouchor, Maurice (1855– ).

Dieu le veut. 1888; Les Symboles. 1888; Tobie. 1889; Noël. 1891; Légende de Sainte Cécile. 1892; La Dévotion à Saint André. 1892; Michel Lando. 1892; Le Songe de Khéyam. 1892; Les Mystères d'Eleusis. 1894; Conte de Noël. 1895; Cendrillon; Monsieur Pointu; Le Mariage de Papillonne. 1897; Philoctête. 1900; La première Vision de Jeanne d'Arc.

1900; Mystère de la Nativité. 1901; Nausicaa. 1904; Il faut Mourir. 1908.

Bouhélier, Saint-Georges de (1876– ).

Le Roi sans couronne. 1906; La Tragédie royale. 1909; Le Carnaval des enfants. 1911.

Bourgeois, Eugène.

Le Pendu. 1891; Mariage d'argent. 1893; Le Testament, étude de paysans. 1904.

Bourget, Paul (1852– ).

Un Divorce (with André Cury). 1908; L'Emigré. 1908; Un Cas de conscience (with Serge Basset). 1910; La Barricade. 1910; Le Tribun. 1911; La Crise (with André Beaunier). 1912. For adaptations from Bourget, *see under* Decourcelle, Pierre.

Boyer, Lucien.

Les Huns et les autres (with Dominique Bonnaud). 1915.

Brieux, Eugène (1858– ).

Le Bureau des divorces (with Gaston Salandri). 1880; Bernard Palissy (with Gaston Salandri). 1880; Ménages d'artistes. 1890; La Fille de Duramé. 1890; M. de Réboval. 1892; Blanchette. 1892; La Couvée. 1893; L'Engrenage. 1894; La Rose bleue. 1895; Les Bienfaiteurs. 1896; L'Evasion. 1896; Les trois Filles de M. Dupont. 1897; L'Ecole des belles-mères. 1898; Résultat des courses! 1898; Le Berceau. 1898; La Robe rouge. 1900; Les Remplaçantes. 1901; La Petite Amie. 1902; Les Avariés. 1902; Maternité. 1903; La Déserteuse (with Jean Sigaux). 1904; L'Armature (from Hervieu). 1905; Les Hannetons. 1906; La Française. 1907; Simone. 1908; Suzette. 1909; La Foi. 1909; La Femme seule. 1912; Le Bourgeois aux champs. 1914.

Bruyère, Jean.

En Paix. 1900.

Busnach, William.

L'Assommoir (with Gastineau, from Zola). 1879; Nana (from Zola). 1881; Pot-Bouille (with Zola). 1883; Le Ventre de Paris (from Zola). 1887.

Byl, Arthur.

Sœur Philomène (with Jules Vidal, from Jules and Edmond de Goncourt). 1887; Le Préfet. 1887.

Caillavet, Gaston-Armand de. *See under* Flers, Robert de.

Calmettes, André.

La Prière dans la nuit. 1915.

Capus, Alfred (1858– ).

Les honnêtes gens (with L. Vanoven). 1878; Le Mari malgré lui (with L. Vanoven). 1879; Brignolle et sa fille. 1894; Rosine. 1897; Petites Folles. 1897; Mariage bourgeois. 1898; Mon Tailleur. 1898; Les Maris de Léontine. 1900; La Bourse ou la vie. 1900; La petite Fonctionnaire. 1901; La Veine. 1901; Les deux Ecoles. 1902; La Châtelaine. 1902; L'Adversaire. 1903; Notre Jeunesse (with Arène). 1904; Monsieur Piégois. 1905; Les Passagères. 1906; L'Attentat (with Lucien Descaves). 1906; L'Oiseau blessé. 1908; Les deux Hommes. 1908; Un Ange. 1909; L'Aventurier. 1910; Les Favorites. 1911; Hélène Ardouin. 1913; L'Institut de beauté. 1913.

Carré, Michel (1865– ).

Hilda. 1890; L'Enfant prodigue (pantomime). 1890; Péché d'amour (with Loiseau). 1892; Au Jeu d'amour. 1892; Pris au piège. 1895; Les Yeux clos. 1896; L'Hôte. 1897; Cogne-Dur. 1898; Les p'tits Machins. 1899; Maguelonne. 1903; Muguette. 1903; L'Ame des héros (with Paul Bilhaud). 1907.

Céard, Henry (1851– ).

Tout pour l'Honneur (from Zola). 1887; Renée Mauperin (from the de Goncourts). 1888; Les Résignés. 1889; La Pêche. 1890.

Chauvelot, Robert.
Dernière Classe (from Daudet). 1916.
Chavance, René.
Le Vengeur. 1916.
Cladel, Léon.
L'Ancien. 1889.
Claretie, Jules (1840– ).
M. le Ministre. 1883.
Claudel, Paul (1868– ).
Tête d'or. 1891 (second version 1901); La Ville. 1893 (second version 1901); L'Echange. 1894; La jeune Fille Violaine (in L'Arbre). 1901; Partage de midi. 1906; L'Otage. 1911; L'Annonce faite à Marie. 1912; Le Repos du septième jour. 1912; Agamemnon. 1912; Protée. 1914; La Nuit de Noël de 1914. 1915; Le Pain dur. 1918.
Clémenceau, Georges (1841– ).
Le Voile du bonheur. 1901.
Coolus, Romain (René Weil, 1868– ).
Le Ménage Brésile. 1893; Raphaël. 1896; L'Enfant malade. 1897; Lysiane. 1898; Cœurblette. 1899; Le Marquis de Carabas. 1900; Les Amants de Sazy. 1901; Lucette. 1902; Rue Spontini. 1902; Antoinette Sabrier. 1903; Les Pieds qui remuent. 1903; Le Kangaroo. 1903; Petite Peste! 1905; L'Enfant chérie. 1906; Cœur à cœur. 1907; Les Rendez-vous Strasbourgeois (opéra bouffe). 1908; Le Risque. 1909; Les Bleus de l'amour. 1910; Une Femme passa. 1910.
Coppée, François (1842–1908).
Le Passant. 1869; Deux Douleurs. 1870; L'Abandonnée. 1871; Fais ce que dois. 1871; Les Bijoux de la délivrance. 1872; Le Luthier de Crémone. 1876; La Guerre de cent ans (with A. d'Artois). 1878; La Maison de Molière. 1880; Le Trésor. 1880; La Bataille d'Hernani. 1880; Korigane. 1881; Mme

de Maintenon. 1881; Severo Torelli. 1883; Les Jacobites. 1885; Maître Ambros (with A. Dorchain). 1886; Le Pater. 1889; Pour la Couronne. 1895.

For adaptations from Coppée, *see under* MARTHOLD, CHARLES DE.

COURTELINE, GEORGES (Georges Moinaux, 1861– ).

Lidoire. 1891; Boubouroche. 1893; Gaîtés de l'escadron (with Edouard Norès). 1895; Un Client sérieux. 1896; Le Droit aux étrennes. 1896; Hortense, couche-toi. 1897; Gros chagrins. 1897; Théodore, cherche des allumettes. 1897; M. Badin. 1897; Le Gendarme est sans pitié. 1899; Le Commissaire est bon enfant (with J. Lévy). 1900; L'Article 330. 1900; Les Balances. 1901; Victoires et conquêtes. 1902; La Conversion d'Alceste. 1905; L'Affaire Pascuit (with P. Véber). 1905; Mentons bleus. 1906.

CROISSET, FRANCIS DE (F. Wiener, 1877– ).

Qui trop embrasse. 1899; Par Politesse. 1899; L'Homme à l'oreille coupée. 1900; Chérubin. 1901; Par Vertu. 1902; Les deux Courtisanes. 1902; Le Paon. 1904; Le Bonheur, mesdames. 1905; La bonne Intention. 1905; Paris-New York (with E. Arène). 1907; Arsène Lupin (with Maurice Leblanc). 1909; Le Feu du voisin. 1910; Le Cœur dispose. 1912; L'Epervier. 1914; D'un Jour à l'autre. 1917.

CUREL, FRANÇOIS DE (1854– ).

L'Envers d'une sainte. 1892; Les Fossiles. 1892. L'Invitée. 1893; L'Amour brode. 1893; La Figurante. 1896; Le Repas du lion. 1898; La nouvelle Idole. 1899; La Fille sauvage. 1902; Le Coup d'aile. 1906; La Danse devant le miroir. 1914; La Comédie du génie. 1918.

DARTIGUE, LOUISE.

Répudiée. 1908.

DARZENS, RODOLPHE.

Amante du Christ. 1888.

DAUDET, ALPHONSE (1840–1897).

L'Arlésienne. 1872; Lise Tavernier. 1872; Fromont jeune et Risler aîné (with A. Belot). 1876; Le Char. 1877; Le Nabob. 1880; Jack. 1881; L'Evangéliste. 1885; Tartarin sur les Alpes (with de Courcy and Bocage). 1885; Numa Roumestan. 1887; La Lutte pour la vie. 1889; L'Obstacle. 1891; Sapho (with A. Belot). 1892; La Menteuse (with Hennique). 1892; Petite Paroisse (with Hennique). 1901.

For adaptations from Daudet, *see under* CHAUVELOT, ROBERT, *and* DELAIR, PAUL.

DECOURCELLE, PIERRE (1856– ).

Le Grain de beauté. 1880; La Danseuse au couvent. 1883; Le Fond du sac. 1883; L'As de trèfle. 1885; Mensonges (with la Cour from Bourget). 1889; Le Gendarme (with A. Debret). 1891; Gigolette (with E. Tarbé). 1894; La Charbonnière (with H. Crémieux). 1895; Le Collier de la reine. 1895; Une Idylle tragique (with A. d'Artois from Bourget). 1896; Les deux Gosses. 1896; Inès Mendo (with Liorat). 1897; Robinson Crusoe (with E. Blum). 1899; Le petit Chaperon rouge. 1900; Werther. 1903; Cousine Bette (with Granet, from Balzac). 1905; La Môme aux beaux yeux. 1905; Après le Pardon (with Matilde Serao). 1906; Le Roy sans royaume. 1909; La Rue du sentier (with A. Maurel). 1913; Sherlock Holmes. 1915.

DELAIR, PAUL.

Les Rois en exil (from Daudet). 1879.

DELPIT, ALBERT (1849–1893).

L'Invasion. 1870; Jean-Nu-Pieds. 1875; Le Fils de Coralie. 1880; Le Père de Martial. 1881; Les Maucroix. 1883.

DENIER, MAURICE.

Les Jobards (with Albert Guinon). 1891; Gens de bien. 1893.

DÉROULÈDE, PAUL (1846–1914).

Juan Strenner. 1869; L'Hetman. 1877; La Moabite. 1880; Messire du Guesclin. 1895; La Mort de Hoche. 1897.

DESCAVES, LUCIEN.

Les Chapons. 1888; La Pelote (with Paul Bonnetain). 1888; La Cage. 1898; La Clairière (with Maurice Donnay). 1900; Tiers Etat. 1902; Oiseaux de passage (with Donnay). 1904; L'Attentat (with Alfred Capus). 1906; La Saignée (with Nozière). 1913.

DEVORE, GASTON (1855– ).

Tentation. 1894; Sourds-muets (pantomime). 1894; Demi-sœurs. 1896; La Conscience de l'enfant. 1899; Les Complaisances. 1907; Sacrifiée. 1907; Page blanche. 1909; L'Envolée. 1914.

DHUR, JACQUES.

A la Nouvelle. 1910.

DONNAY, MAURICE (1860– ).

Lysistrata. 1892; Pension de famille. 1894; Amants. 1895; La Douloureuse. 1897; L'Affranchie. 1898; Georgette Lemeunier. 1898; Le Torrent. 1899; Education de Prince. 1900; La Clairière (with Lucien Descaves). 1900; La Bascule. 1901; La Vrille. 1902; L'autre Danger. 1902; Le Retour de Jérusalem. 1903; L'Escalade. 1904; Oiseaux de passage (with Descaves). 1904; Paraître. 1906; La Patronne. 1908; Le Mariage de Télémaque (with Jules Lemaître). 1910; Le Ménage de Molière. 1912; Les Eclaireuses. 1913; L'Impromptu du pâquetage. 1915; Le Théâtre aux armées. 1916.

DORCHAIN, AUGUSTE (1857– ).

Conte d'Avril (from Shakespeare). 1885; Maître

Ambros (with Coppée). 1886; Rose d'Automne. 1895; Pour l'Amour. 1901.

Drault, Jean.

Les Blackboulés. 1903.

Duhamel, Georges (1884– ).

La Lumière. 1911; Dans l'Ombre des statues. 1912; Le Combat. 1913.

Dumas, Alexandre, *fils* (1824–1895).

La Dame aux Camélias. 1852; Diane de Lys. 1853; Le Demi-Monde. 1855; La Question d'argent. 1857; Le Fils naturel. 1858; Un Père prodigue. 1859; L'Ami des femmes. 1864; Le Supplice d'une femme (with Emile de Girardin). 1865; Héloïse Paranquet (with Durantin). 1866; Les Idées de Mme Aubray. 1867; Le Filleul de Pompignac. 1869; Une Visite de noces. 1871; La Princesse Georges. 1871; La Femme de Claude. 1873; M. Alphonse. 1873; L'Etrangère. 1876; Les Danicheff. 1876; La Comtesse Romain. 1876; La Princesse de Bagdad. 1881; Denise. 1885; Francillon. 1887.

Dumas, André.

Esther (with Sébastien-Charles Leconte). 1912.

Dumas, Roger.

Hélène. 1908.

Dumur, Louis.

Rembrandt (with Virgile Josz). 1896.

Edmond, Charles.

La Bûcheronne. 1889.

Erckmann-Chatrian.

L'Ami Fritz. 1877.

Fabre, Emile (1870– ).

Comme ils sont tous. 1894; L'Argent. 1895; Le Bien d'autrui (from Diderot). 1897; L'Impérissable. 1898; Timon d'Athènes. 1899; La Vie publique. 1902; La Rabouilleuse (from Balzac). 1904; Ventres

dorés. 1905; La Maison d'argile. 1907; Les Vainqueurs. 1908; César Birotteau (from Balzac). 1910; Les Sauterelles. 1911; Un grand Bourgeois. 1914.

FABRE, JOSEPH.

Jeanne d'Arc. 1891.

FAUCHOIS, RENÉ.

Fille de Pilate. 1908; Beethoven. 1909; Augusta. 1916.

FEUILLET, OCTAVE (1821–1891).

Palma, ou la nuit de Vendredi Saint. 1847; La Veillesse de Richelieu. 1848; Le Pour et le contre. 1853; La Crise. 1854; Le Village. 1856; Le Roman d'un jeune homme pauvre. 1858; Le Cheveu blanc. 1859; La Tentation. 1860; Montjoye. 1863; La Belle au bois dormant. 1865; Julie. 1869; Le Sphinx. 1874; Le Portrait de la marquise. 1882; La Partie de dames. 1883; Un Roman parisien. 1883; Chamillac. 1889.

FEYDEAU, GEORGES (1862– ).

Les Fiancés de Loches (with Maurice Desvallières). 1888; Monsieur chasse. 1892; Le Système Ribadier (with Maurice Hennequin). 1892; Champignol malgré lui (with Maurice Desvallières). 1892; L'Hôtel du libre-échange (with Maurice Desvallières). 1894; Le Ruban (with Maurice Desvallières). 1894; Un Fil à la patte. 1894; Le Dindon. 1896; Séance de nuit. 1897; La Dame de chez Maxim. 1899; Billet de Joséphine (with Alfred Keiser). 1902; La Duchesse de Folies-Bergère. 1902; Le Bourgeon. 1906; Occupe-toi d'Amélie. 1908; On purge Bébé. 1909; La Puce à l'oreille. 1910; Mais n'te promène donc pas toute nue. 1911; Je n'trompe pas mon Mari. 1915.

FLEG, EDMOND.

Le Démon. 1905; La Bête. 1910; Le Trouble-fête. 1913.

FLERS, ROBERT DE (1872– ), and CAILLAVET, GASTON-ARMAND DE (1869–1915).

Les Travaux de Hercule. 1902; Le Cœur a ses raisons. 1902; Les Sentiers de la vertu. 1903; La Montansier (with M. Jeoffrin). 1904; L'Ange du foyer. 1905; La Chance du mari. 1906; Miquette et sa mère. 1906; L'Amour veille. 1907; L'Eventail. 1907; Le Roi (with Eugène Arène). 1908; L'Ane de Buridan. 1909; Papa. 1910; Le Bois sacré. 1910; Primerose. 1911; L'Habit vert. 1912; Vénise. 1913; La belle Aventure (with Etienne Rey). 1913; Monsieur Bretonneau. 1914.

FONSON, FRANZ (Jean François, 1871– ).

Le Mariage de Mlle Beulemans (with Fernand Wicheler). 1910; Le Feu de la Saint-Jean (with Wicheler). 1912; Beulemans marie sa fille (opérette). 1913; La Kommandantur. 1915; Nouveaux Pauvres. 1916.

FRAGEROLLE, GEORGES.

La Marche à l'étoile. 1890.

FRANCE, ANATOLE (1844– ).

Les Noces Corinthiennes. 1874; Au petit Bonheur. 1898; Le Lys rouge. 1899; Crainquebille. 1903.

FRANCK, PAUL.

Rembrandt (with Gustave Labruyère). 1898.

FRESQUET.

Les Vautours. 1905.

FRONDAIE, PIERRE.

Montmartre. 1910; La Femme et le pantin (with Pierre Louÿs). 1910; Colette Baudoche (from Barrès). 1915; Aphrodite (from Pierre Louÿs). 1915.

GANDILLOT, LÉON (1862– ).

Femmes collantes. 1887; Le Fumeron. 1887; La Mariée recalcitrante. 1889; La Course aux jupons. 1890; La Diva en tournée. 1890; L'Enlèvement de Sabine. 1890; Le gros Lot. 1890; Bonheur à quatre.

1891; De Fil en aiguille. 1891; Le Pardon. 1892; Le Supplice d'un Auvergnat. 1893; Les Dames du Plessis-Rouge. 1894; Une Femme facile. 1894; Associés. 1894; La Tortue. 1896; Vers l'Amour. 1905.

GASQUET, JOACHIM (1873– ).

Dionysos. 1905.

GASSIER, ALFRED (1849–1907).

Juarez, ou la guerre au Méxique. 1886; Alceste. 1891.

GAUTIER, JUDITH (1850– ).

Le Marchand de sourires. 1888; La Sonate du clair de lune. 1894; La Fille du ciel (with Pierre Loti). 1911; Parsifal (with Maurice Kufferath, from Wagner). 1913.

GAVAULT, PAUL (1867– ).

Le Guet-apens. 1894; Plutus (from Aristophanes). 1896; Moins cinq! (with Georges Berr). 1900; Madame Flirt (with Berr). 1901; Les Aventures du Capitaine Corcoran. 1902; Chéri (with V. de Cottens). 1903; La Belle de New York. 1903; Manu militari. 1903; L'Inconnue (with Berr). 1903; La Dette (with Berr). 1904; La petite Madame Dubois. 1906; Monsieur l'adjoint. 1906; Mademoiselle Josette ma femme (with R. Charvay). 1907; Le Bonheur de Jacqueline. 1908; Monsieur Zéro (with A. Mouézy-Eon). 1909; La petite Chocolatière. 1909; Bonheur sous la main. 1912; L'Idée de Françoise. 1912; Le Mannequin. 1914; Ma Tante d'Honfleur. 1914.

GÉRALDY, PAUL (1885– ).

Biniou. 1901; Petites Ames. 1908; La Comédie des familles. 1908; Guerre, Madame. 1915; Les Noces d'argent. 1917.

GHÉON, HENRI.

Le Pain. 1911.

GIDE, ANDRÉ (1869– ).

Le Roi Candaule. 1901; Saül. 1908.

GILKIN, IWAIN.

Prométhée. 1899.

GINISTY, PAUL (1855– ).

Crime et Châtiment (with Hugues le Roux, from Dostoyevsky). 1888; Jeune Premier. 1891; On ne badine pas avec l'Honneur (with J. Guérin). 1892; Un flagrant Délit. 1893.

GIRELLE, MARCELLE.

Passe-Montagne. 1916.

GLEIZE, LUCIEN (1865– ).

Cœur volant. 1893; L'Aveu. 1897; Charité. 1897, Premier faux Pas. 1900; Une Blanche. 1901; La divine Emélie. 1904; L'étrange Aventure. 1906; Le Veau d'or. 1913.

GONCOURT, EDMOND DE (1822–1896).

Henriette Maréchal. 1865; La Patrie en danger (with Jules de Goncourt). 1873; Germinie Lacerteux (from Edmond and Jules de Goncourt). 1888; A bas le Progrès. 1893; Manette Salomon (from Edmond and Jules de Goncourt). 1896.

For adaptations from Edmond and Jules de Goncourt, *see under* AJALBERT, JEAN; BYL, ARTHUR; CÉARD, HENRY; *and* MÉTÉNIER, OSCAR.

GORSSE, HENRY DE (1868– ).

Le Procureur Hallers (with Louis Forest from Paul Lindau). 1913; Exploits d'une petite Française (with Victor Darlay). 1915; Madame et son filleul (with Hennequin and Véber). 1916. *See under* HENNEQUIN, MAURICE, *and* VÉBER, PIERRE.

GRAMONT, LOUIS DE.

Rolande. 1888; Simone. 1892; Jules César. 1906; Othello.

GRANDMOUGIN, CHARLES (1850– ).

Prométhée. 1878; Le Tasse. 1879; La Vierge. 1880; Orphée. 1882; Yvonne. 1885; Le Réveillon.

1891; Aryénis. 1891; Mazeppa. 1892; Le Christ. 1892; L'Enfant Jésus. 1892; L'Empereur. 1893; Hulda. 1894; Le Sang du Calvaire. 1905.

GRENIER, EDOUARD (1819–1901).

Fiancée de l'ange. 1870; Métella. 1889; Aphonide et Pyrgos. 1896.

GRILLET, GUSTAVE.

Les Pantins. 1904; Les Pierrots. 1908; La Conquête des fleurs. 1909; Rachel tragédienne. 1913.

GUICHES, GUSTAVE (1860– ).

Quarts d'heure, Au Mois de Mai and Entre Frères (with Henri Lavedan). 1888; Snob. 1897; Ménage moderne. 1901; Nuage. 1901; Lauzun (with François de Nion). 1909; Vouloir. 1913.

GUINON, ALBERT (1863– ).

A qui la Faute. 1891; Les Jobards (with Maurice Denier). 1891; Seul. 1892; Le Partage. 1896; Le Joug (with Madame Jeanne Marni, pseud. of J. M. F. Marnière). 1902; Décadence. 1904; Son Père (with L. Bouchinet). 1907; Le Bonheur. 1911.

GUIRAUD, EDMOND.

Anna Karénina (from Tolstoy). 1916.

GUITRY, LUCIEN.

Grand'père. 1918; Larchevêque et ses fils. 1918.

GUITRY, SACHA (1885– ).

Le Kwtz. 1905; La Clef. 1907; Chez les Zoaques. 1907; Le Scandale de Monte Carlo. 1908; Petite Hollande. 1908; Un beau Mariage. 1911; Le Veilleur de nuit. 1911; Jean III, ou l'irrésistible vocation du fils Mondoucet. 1912; La Prise de Berg-op-Zoom. 1912; Un beau Mariage. 1912; Il faut l'avoir (with Albert Willemetz). 1915; Jean de La Fontaine. 1916; Faisons un Rêve. 1916; Pasteur. 1917; Deburau. 1918.

HALÉVY, LUDOVIC (1834–1908).

Brebis de Panurge (with Henri Meilhac). 1863; La

belle Hélène (with Meilhac). 1864; La grande Duchesse de Gerolstein (with Meilhac). 1867; Fanny Lear (with Meilhac). 1868; Froufrou (with Meilhac). 1869; Tricoche et Cacolet (with Meilhac). 1872; La petite Marquise (with Meilhac). 1874; Carmen (with Meilhac, from Mérimée). 1875; L'Abbé Constantin. 1882.

HARAUCOURT, EDMOND (1857– ).

Shylock. 1889; Circé; La Passion. 1890; Héro et Léandre. 1893; Aliénor. 1893; Myriam. 1894; Elisabeth. 1894; Don Juan de Mañara. 1898; Jean Bart. 1900; Les Oberlé (with René Bazin). 1905, revived in 1913.

HENNEQUIN, MAURICE (1863– ).

Le Système Ribadier (with Georges Feydeau). 1892; Les Ricochets de l'amour (with Albin Valabrègue). 1894; Les Joies du foyer. 1894; Son Secrétaire. 1894; Place aux femmes (with Valabrègue). 1898; Vous n'avez rien à déclarer (with Pierre Véber). 1906; Florette et Patapon (with Véber). 1906; Tais-toi, mon cœur (with Véber). 1910; Noblesse oblige (with Véber). 1910; Le Poilu (with Véber). 1916; Madame et son filleul (with Véber and Henry de Gorsse). 1916.

HENNIQUE, LÉON (1852– ).

Pierrot sceptique, La Rédemption de Pierrot, Le Songe d'une nuit d'hiver (early pantomimes) published 1904; L'Empereur d'Assoucy. 1879; Jacques Damour (from Zola). 1887; Esther Brandès. 1887; La Mort du duc d'Enghien. 1888; Amour. 1890; La Menteuse (with Alphonse Daudet). 1892; L'Argent d'autrui. 1894; Deux Patries. 1895; Petite Paroisse (with Daudet). 1901; Jarnac (with J. Gravier). 1909; Reines des rois. 1909.

HERMANT, ABEL (1862– ).

La Carrière. 1894; La Meute. 1896; Transatlan-

tiques. 1898; Le Faubourg. 1899; Sylvie, ou la curieuse d'amour. 1900; La belle Madame Héber. 1905; Monsieur de Courpière. 1907; Les Jacobines. 1907; Les Trains de luxe. 1909; Le Cadet de Coutras (with Yves Mirande). 1911; C'est solide! (with Yves Mirande). 1911; La Rue de la Paix (with Marc de Tolédo). 1912; La Semaine folle. 1913.

Hérold, Ferdinand.

Les Perses. 1896; Prométhée (with Jean Lorrain). 1900.

Hervieu, Paul (1857–1915).

Point de Lendemain. 1890; Les Paroles restent. 1892; Les Tenailles. 1895; La Loi de l'homme. 1897; L'Enigme. 1901; La Course du flambeau. 1901; Théroigne de Méricourt. 1902; Le Dédale. 1903; Le Réveil. 1905; Modestie. 1908; Connais-toi. 1909; Bagatelle. 1912; Le Destin est maître. 1914. For an adaptation from Hervieu, see under Brieux, Eugène.

Hugot, Charles.

Au Bonheur des dames (with Raoul de Saint-Arroman, from Zola). 1896; La Terre (with Raoul de Saint-Arroman, from Zola). 1902.

Icres, Fernand.

Les Bouchers. 1888.

Jammes, Francis (1868– ).

La Brebis égarée. 1913.

Jarry, Alfred.

Ubu roi. 1896.

Jullien, Jean (1854– ).

La Sérénade. 1887; L'Echéance. 1889; Le Maître. 1890; La Mer. 1891; L'Ecolière. 1901; La Poigne. 1902; La Mineure. 1903; Le Père Basselet. 1904; L'Oasis. 1905; Les Droits du cœur. 1906; Les Plumes du geai. 1906.

KISTEMAECKERS, HENRY (1872– ).

Pierrot amoureux. 1890; Morale de siècle. 1891; Idylle nocturne. 1891; L'Amour en jaune. 1892; Accroche-cœurs. 1893; Dent pour dent. 1899; Marthe. 1899; La Blessure. 1900; Le premier Client. 1902; L'Instinct. 1905; La Rivale (with Delard). 1907; Le Marchand de bonheur. 1910; La Flambée. 1912; L'Embuscade. 1913; L'Exilée. 1913; L'Occident. 1913.

LABICHE, EUGÈNE (1815–1880).

Chapeau de paille d'Italie. 1851; Le Misanthrope et l'Auvergnat. 1852; Le Baron de Fourchevif. 1859; Le Voyage de M. Perrichon. 1860; Célimare le bien-aimé. 1863; La Cagnotte. 1864; (and a hundred and fifty others).

LACROIX, JULES (1809–1887).

Œdipe-Roi (from Sophocles). 1862, revived in 1888 at Orange.

LANDAY, MAURICE.

La Loi de pardon. 1905.

LARGUIER, LÉO (1878– ).

L'Heure des Tziganes. 1912.

LAVEDAN, HENRI (1859– ).

Quarts d'heure (with Gustave Guiches). 1888; Une Famille. 1891; Le Prince d'Aurec. 1892; Les deux Noblesses. 1894; Viveurs! 1895; Catherine. 1898; Le nouveau Jeu. 1898; Le vieux Marcheur. 1899; Les Médicis. 1901; Le Marquis de Priola. 1902; Varennes (with G. Lenôtre). 1904; Le Duel. 1905; L'Assassinat du duc de Guise. 1908; Sire. 1909; Le Goût du vice. 1911; Servir. 1913; La Chienne du roi. 1913; Pétard. 1914; Dialogues de guerre. 1916; Les Sacrifiées (with Miguel Zamacoïs). 1917; Portraits enchantés. 1918.

LAYA, MARTIN.

La Fêlure. 1892.

LEMAÎTRE, JULES (1853–1914).

Révoltée. 1889; Le Député Leveau. 1890; Mariage blanc. 1891; Flipote. 1893; Les Rois. 1893; L'Age difficile. 1895; Le Pardon. 1895; La bonne Hélène. 1896; L'Aînée. 1898; Bertrade. 1905; La Massière. 1905; La Princesse de Clèves (from Madame de Lafayette). 1908; Le Mariage de Télémaque (with Donnay). 1910; Kismet (from the English of Edward Knoblauch). 1912.

LENÉRU, MARIE.

Les Affranchis. 1911; Le Redoutable. 1912; La Triomphatrice. 1918.

LENORMAND.

Les Possédés. 1909; Poussière. 1915.

LEROUX, GASTON.

Alsace (with Lucien Camille). 1913.

LISLE, LECONTE DE (1820–1894).

Les Erinnyes. 1873, revived in 1918; L'Apollonide (from Euripides). 1888.

LORDE, ANDRÉ DE (1871– ).

La Dormeuse. 1901; Le Système du docteur Goudron et du Professeur Plume (from Poe). 1903; L'Obsession (with Alfred Binet). 1905; Les Bagnes d'enfants (with Pierre Chaine). 1910; L'Homme mystérieux (with Alfred Binet). 1911; La Petite Roque (with Pierre Chaine, from de Maupassant). 1911; (and sixty other sensational pieces).

LOTI, PIERRE (Julien Viaud, 1850– ).

Pêcheur d'Islande. 1893; Judith Renaudin. 1898; Pygmalion et Daphné. 1898; L'Ile du rêve (with Alexandre and Hartmann). 1898; Le Roi Lear (with E. Vedel). 1904; Ramuntcho. 1908; La Fille du ciel (with Judith Gautier). 1911. For adaptations from Loti, *see under* ALEXANDRE, ANDRÉ.

Loyson, Paul Hyacinthe (1873– ).
L'Evangile du sang. 1902; Le Droit des vierges. 1904; Les Ames ennemies. 1907; L'Apôtre. 1911.

Lugné-Poë (Aurélien-Marie Lugné, 1870– ).
Les cinq Messieurs de Francfort (with Julius Elias, from Charles Roeszler). 1914.

Maeterlinck, Maurice (1862– ).
La Princesse Maleine. 1889; L'Intruse. 1890; Les Aveugles. 1890; Les sept Princesses. 1891; Pelléas et Mélisande. 1893; Alladine et Palomides. 1894; L'Intérieur. 1894; La Mort de Tintagiles. 1894; Annabella (from John Ford's 'Tis Pity She's a Whore). 1894; Aglavaine et Sélysette. 1896; Monna Vanna. 1902; Joyzelle. 1903; Ariane et Barbe-bleue. 1907; L'Oiseau bleu. 1908; Macbeth (from Shakespeare). 1909; Marie-Magdeleine. 1910; Sœur Béatrice. 1910; Les Fiançailles. 1918; Le Bourgmestre de Stilemonde. 1918; Le Miracle de Saint Antoine. Written in 1906 or 1908, not published or performed in French, but done in German, and translated into English anonymously in 1917, and by Alexander Teixeira de Mattos in 1918.

Malafyde, Jean.
Soldat et mineur. 1896.

Manuel, Eugène.
Les Ouvriers. 1870; L'Absent. 1873.

Maquet, Philippe.
Les deux Vestales. 1915.

Margueritte, Paul (1860–1919).
Pierrot assassin de sa femme. 1888; Le Cœur et la loi (with Victor Margueritte). 1905; L'Autre (with Victor Margueritte). 1908.

Mariéton, Paul (1862–1911).
Hellas. 1888; Hippolyta. 1901.

MARTHOLD, CHARLES DE.

Le Coupable (from Coppée). 1899.

MAUPASSANT, GUY DE (1850–1893).

Histoire du vieux temps. 1879; Musotte (with Jacques Normand). 1891; La Paix du ménage. 1893. For adaptations from de Maupassant, *see under* BERTON, PIERRE; LORDE, ANDRÉ DE; MÉTÉNIER, OSCAR; *and* NOZIÈRE.

MEILHAC, HENRI (1832–1897).

Brebis de Panurge (with Ludovic Halévy). 1863; La belle Hélène (with Halévy). 1864; La grande Duchesse de Gerolstein (with Halévy). 1867; Fanny Lear (with Halévy). 1868; Froufrou (with Halévy). 1869; Tricoche et Cacolet (with Halévy). 1872; La petite Marquise (with Halévy). 1874; Carmen (with Halévy, from Mérimée). 1875; Manon. 1884; Rip. 1885; Grosse Fortune. 1896; (and many others).

MENDÈS, CATULLE (1843–1909).

Le Roman d'une nuit. 1863; Les Traîtres (fragments d'un drame). 1868; La Part du roi. 1872; Les Frères d'armes. 1873; Justice. 1877; Le Capitaine Fracasse. 1878; Les Mères ennemies. 1882; La Femme de Tabarin. 1887; La Reine Fiammette. 1889; Le Docteur Blanc. 1893; Médée. 1898; Briseïs (with E. Mikhaël and E. Chabrier). 1899; Le Cygne. 1899; Le Fils de l'étoile (drame musical). 1904; Gwendoline (opéra). 1905; Scarron. 1905; Glatigny. 1906; La Vierge d'Avila. 1906; L'Impératrice. 1909; Bacchus (opéra). 1909.

MERCIER, LOUIS.

Ponce Pilate. 1911.

MÉTÉNIER, OSCAR (1859– ).

En Famille. 1887; La Puissance des ténèbres (with Pavlovsky, from Tolstoy). 1888; La Casserole. 1889; Frères Zemganno (with Paul Alexis from Edmond de

Goncourt). 1890; Le Gorille. 1891; Charles Demailly (with Paul Alexis, from Jules and Edmond de Goncourt). 1892; La Bonne à tout faire (with and from Dubut de Laforest). 1892; La Confrontation. 1892; Rabelais (with Laforest). 1893; Très Russe (with J. Lorrain). 1893; Mademoiselle Fifi (from de Maupassant). 1896; Boule de Suif (from de Maupassant). 1897; Lui. 1898; La Revanche de Dupont d'Anguille. 1899; Casque d'or (with D. Fabrice). 1902; La Consigne (with G. Docquois). 1905.

Meurice, Paul (1820–1905).

Antigone (with Auguste Vacquerie). 1844, revived in 1893.

Mirbeau, Octave (1848–1917).

L'Epidémie. 1897; Les mauvais Bergers. 1897; Vieux Ménage. 1901; Amante. 1901; Scrupules. 1902; Le Portefeuille. 1902; Les Affaires sont les affaires. 1903; Le Foyer (with Thadée Natanson). 1908.

Mitchell, Georges (1859– ).

L'Affaire Moncel. 1894; Par la Vie. 1895; P'tite Lize. 1895; Comité secret. 1896; L'Angélus. 1896; L'Amour quand même (with Maurice Vaucaire). 1897; Papa beaupère. 1900; Notre Ami. 1900; La Maison. 1901; Sans Mère (with Michel Carré). 1902; L'Absent. 1903.

Moréas, Jean (1856– ).

Iphigénie. 1900.

Moreau, Emile (1852– ).

Cléopâtre (with Sardou). 1891; Le Drapeau (with E. Depré). 1892; Thermidor. 1892; L'Auberge des mariniers. 1893; Madame Sans-Gêne (with Sardou). 1893; Dante (with Sardou). 1903; Le Procès de Jeanne d'Arc. 1909; La Reine Elisabeth. 1912.

Motte, Ambrose Janvier de la (1853–1905).

Les Respectables. 1890; Cinq mille quatre. 1890;

Mon Nom. 1893; Les Amants légitimes (with M. Ballot). 1894; Les Jocrisses du divorce (with M. Ballot). 1896; La bonne Hôtesse (with M. Ballot). 1900; Francine, ou le respect de l'innocence. 1903; Les Appeleurs. 1903.

Mullem, Louis.

Dans le Rêve. 1891.

Najac, Emile de.

Divorçons (with Sardou). 1880; Hypnotisé (with Albert Milland). 1888; La Japonaise (with Milland). 1888.

Népoty, Lucien.

L'Oreille fendue. 1908; Les Petits. 1912.

Nigond, Gabriel.

Cœur de Sylvie. 1906; Le Dieu Terme. 1907; Khéroubinos. 1909; Mihien d'Avène. 1909; Mademoiselle Molière (with Louis Leloir). 1910; 1812. 1910; Perlot. 1911; Monsieur de Preux. 1911; P'tites Bleues. 1912.

Nozière (Fernand Weyl, 1874– ).

Les Liaisons dangereuses (from Choderlos de La Clos). 1907; Les Hasards du coin du feu (from Crébillon fils). 1907; La Maison de danses (with Charles Muller from Paul Reboux). 1909; Les deux Visages. 1909; La Sonate à Kreutzer (with Alfred Savoir, from Tolstoy). 1910; L'éternel Mari (with Alfred Savoir, from Dostoyevsky). 1911; Les Oiseaux (from Aristophanes). 1911; Joconde (from La Fontaine). 1911; Bel-Ami (from de Maupassant). 1912; La Saignée (with Descaves). 1913.

Ohnet, Georges (1848–1918).

Marthe. 1877; Le Maître de forges. 1883; Serge Panine. 1884; Lise Fleuron. 1884; Les Dames de Croix-Mort. 1886; La Comtesse Sarah. 1887; Noire et rose. 1887; La Grande Marnière. 1888; Le

Docteur Rameau. 1888; Volonté. 1888; Dernier Amour. 1890; Colonel Roquebrune. 1897.

PAILLERON, EDOUARD (1838–1899).

Le Parasite. 1860; Le Mur mitoyen. 1860; Le second Mouvement. 1865; Les faux Ménages. 1869; L'Etincelle. 1879; Le Monde où l'on s'ennuie. 1881; La Souris. 1887; Cabotins. 1894.

PARODI, ALEXANDRE (1842–1902).

Ulm le Parricide. 1872; Rome vaincue. 1876; Séphora. 1877; La Jeunesse de François I. 1884; L'Inflexible. 1884; La Reine Juana. 1893; Le Triomphe de la paix. 1894; Le Pape. 1899.

PATÉ, LUCIEN.

Laure et Pétrarque. 1899.

PÉLADAN, JOSÉPHIN (1859–1918).

La Prométhéide. 1895; Babylone. 1895; Les Fils des étoiles. 1895; Prince de Byzance. 1896; Œdipe et le Sphinx. 1898; Sémiramis. 1904.

PERIER.

Kit (with Verney, from Worald and Terry). 1915.

PICARD, ANDRÉ (1874– ).

Le Cuivre (with Paul Adam). 1895; La Confidante. 1898; Franchise. 1898; Un Amant délicat; Bonne Fortune. 1903; Monsieur Malézieux. 1904; Le Protecteur. 1904; La Jeunesse. 1906; L'Ange gardien. 1910; La Fugitive. 1911; Dozulé. 1912.

POIZAT, ALFRED.

Electre. 1905; Le Cyclope. 1906; Saül (from Alfieri). 1908; Sophonisbe. 1910; Antigone. 1910; Méléagre et Atalante. 1911.

PONSARD, FRANÇOIS (1814–1867).

Lucrèce. 1843; L'Honneur et l'argent. 1853.

PORCHÉ, FRANÇOIS.

Les Butors et la Finette. 1917.

PORTO-RICHE, GEORGES DE (1849– ).

Le Vertige. 1873; Un Drame sous Philippe II. 1875; Les deux Fautes. 1879; Vanina. 1879; La Chance de Françoise. 1888; L'Infidèle. 1890; L'Amoureuse. 1891; Le Passé. 1898; Les Malefilâtre. 1904; Le vieil Homme. 1911; Zubiri. 1912; Le Marchand d'estampes. 1918.

Porto-Riche has announced four plays to be issued with Le vieil Homme as Drames d'amour et d'amitié. These are: L'Amour de Manon; Le Paradis perdu; L'Elève; La Revanche.

POULBOT.

Les deux Gosses dans les ruines (with Paul Gsell). 1918.

POUVILLON, EMILE (1840–1906).

Les Antibel. 1892; Le Roi de Rome. 1899.

PRÉVOST, MARCEL.

L'Abbé Pierre. 1891; Les Demi-Vierges. 1895; La plus Faible. 1904; Pierre et Thérèse. 1910.

QUILLARD, PIERRE (1864– ).

Philoktêtes. 1896.

RAYMOND, HIPPOLYTE (1844–1895).

Cocart et Bicoquet (with Maxime Boucheron). 1888.

RENARD, JULES (1864–1910).

Le Plaisir de rompre. 1897; Poil de carotte. 1900; Huit Jours à la campagne. 1906.

RICHARD, ACHILLE (1879– ).

Endymion. 1906; Les Suppliants. 1911; L'Hercule furieux; Circé; Judas. 1911.

RICHEPIN, JACQUES (1880– ).

La Reine de Tyr. 1900; La Cavalière. 1901; Cadet-Roussel. 1903; Falstaff. 1904; La Marjolaine. 1907; La Guerre et l'amour. 1916.

RICHEPIN, JEAN (1849– ).

L'Etoile (with André Gill). 1873; La Glu. 1883;

Nana Sahib. 1883; Macbeth (from Shakespeare). 1884; Le Flibustier. 1888; Le Chien de garde. 1889; Par le Glaive. 1892; Vers la Joie. 1894; Théâtre chimérique (27 little scenes). 1896; Le Chemineau. 1897; La Martyre. 1898; Les Truands. 1899; Mademoiselle Napoléon (comédie musicale). 1903; Miarka. 1905; La du Barry. 1905; Don Quichotte. 1905; La Belle au bois dormant (féerie lyrique). 1908; La Route d'émeraude (from Eugène Demolder). 1909; La Beffa. 1910; Tango (with Madame Richepin). 1914.

Richet, Charles.

Circé. 1903.

Rieux, Lionel des.

Hécube. 1906.

Riffard, Léon.

Cyclope; Iphigénie. 1904.

Rivoire, André (1872– ).

Peur de souffrir. 1899; Berthe aux grands pieds. 1899; Le Coin du feu (as "de Vernayre" with Tarride). 1903; Fin de vertu (as "de Vernayre" with Tarride). 1903; Le Chemin de l'oubli. 1904; L'Ami du ménage. 1905; Il était une Bergère. 1905; Le bon Roi Dagobert. 1908; Mon Ami Teddy (with L. Besnard). 1910; Pour vivre heureux. 1912; L'humble Offrande. 1916; Le Sourire du faune. 1919.

Rivollet, Georges (1854– ).

Alkestis. 1899; Les Phéniciennes. 1903; Jérusalem. 1914.

Rodenbach. Georges (1855–1898).

Le Voile. 1894; Le Mirage. 1901.

Rolland, Romain (1866– ).

Danton. 1908; Le 14 Juillet. 1908; Les Loups. 1908; all in his Théâtre de la Révolution, 1909.

Rostand, Edmond (1868–1918).

Le Gant rouge. 1888; Les deux Pierrots. 1891; Les Romanesques. 1894; La Princesse Lointaine. 1895;

La Samaritaine. 1897; Cyrano de Bergerac. 1897; L'Aiglon. 1900; Chantecler. 1910; Le Bois sacré (poem and acted pantomime). 1910.

ROSTAND, ROSEMONDE GÉRARD, and MAURICE.

Le bon petit Diable. 1911; La Marchande d'allumettes. 1914.

ROTHSCHILD, HENRI DE.

La Rampe. 1910.

ROY, MADAME JEAN.

La Concurrente. 1905.

RZEWUSKI, STANISLAS (1863– ).

Le Comte Witold. 1889; L'Impératrice Faustine. 1891; Le Justicier. 1892; Tibère à Caprée. 1894.

SALANDRI, GASTON (1860– ).

Le Bureau des divorces (with Eugène Brieux). 1880; Bernard Palissy (with Brieux). 1880; La Prose. 1888; La Rançon. 1891; Le Grappin. 1892.

SAMAIN, ALBERT (1858–1900).

Polyphème. 1905.

SANDEAU, JULES (1811–1883).

La Chasse au roman (with Augier). 1851; Mlle de la Seiglière. 1851; La Pierre de touche (with Augier). 1853; Le Gendre de M. Poirier (with Augier). 1854; Jean de Thommeray (with Augier). 1873.

SARDOU, VICTORIEN (1831–1908).

La Taverne des étudiants. 1854; Les premières Armes de Figaro. 1859; Les Gens nerveux (with Barrière). 1859; Les Pattes de mouche. 1860; Les Femmes fortes. 1860; Nos Intimes. 1861; Les Ganaches. 1862; Les Diables noirs. 1863; Les Pommes du voisin. 1864; Les vieux Garçons. 1865; La Famille Benoîton. 1865; Nos bons Villageois. 1866; Maison neuve. 1866; Séraphine. 1868; Patrie. 1869; Fernande (from Diderot). 1870; Rabagas. 1872; La Haine. 1874; Dora (later played as L'Espionne).

1877; Daniel Rochat. 1880; Divorçons (with de Najac). 1880; Odette. 1881; Fédora. 1882; Théodora. 1884; Georgette. 1885; Le Crocodile (1886); La Tosca (1887); Cléopâtre (with Emile Moreau). 1891; Thermidor. 1891; Madame Sans-Gêne (with Emile Moreau). 1893; Gismonda. 1898; Pamela. 1898; Robespierre. 1899; Dante (with Emile Moreau). 1903; La Sorcière. 1903; La Piste. 1906; L'Affaire des poisons. 1907; (and twenty others).

Scribe, Eugène (1791–1861).

Le Verre d'eau. 1840; Une Chaine. 1841; Oscar, ou le mari qui trompe sa femme. 1842; Bertrand et Raton. 1845; Adrienne Lecouvreur (with Ernest Legouvé). 1849; Bataille de dames (with Ernest Legouvé). 1851; (and hundreds of others).

Senne, Camille le.

Le Baîllon (with Adolphe Mayer). 1901.

Silvain.

Hécube (with Ernest Jaubert from Euripides). 1911; Andromaque (with Jaubert from Euripides). 1917.

Souchon, Paul (1874– ).

Le Dieu nouveau. 1906; Le Roi Midas (with Avèze).

Soulié, Maurice.

1914–1937. 1916.

Suarès, André Félix.

La Tragédie d'Electre et d'Oreste; Cressida. 1913.

Sutter-Laumann, Ernest.

Le Cœur révélateur (from Baudelaire's version of Poe). 1889; Cœurs simples. 1891.

Sylvane, André (1850– ).

Le Chevalier Baptiste (with Bisson). 1874; Le Vignoble de Madame Pichois (with Bisson). 1875; Tire-au-flanc (with Mouézy-Eon). 1905.

Tabarant, Adolphe.

Père Goriot (from Balzac). 1891.

THOREL, JEAN.

Les Tisserands (from Hauptmann). 1893; Hannele (from Hauptmann). 1894; Deux Sœurs. 1896; La Race. 1905; Pauvre Fille (from Hauptmann's Rose Bernd). 1905.

TOUR, MARIO DE LA.

Philoclès. 1895.

TRARIEUX, GABRIEL (1870– ).

Joseph d'Arimathie. 1898; Savonarole. 1899; Hypatie. 1899; Sur la Foi des étoiles. 1900; La Guerre au village. 1903; L'Otage. 1907; L'Alibi. 1908; La Dette. 1909; La Brebis perdue (from Balzac). 1911; Un Soir. 1911; L'Escapade. 1912.

VALABRÈGUE, ALBIN (1853– ).

La Femme. 1891; Premier Mari de France. 1893; Les Ricochets de l'amour (with Maurice Hennequin). 1894; Place aux femmes (with Hennequin). 1898.

VANDÉREM, FERNAND (Henri Vanderheym, 1864– ).

Cendre. 1894; Charlie. 1895; Patronne. 1896; Deux Rives. 1897; Le Calice. 1898; La Pente douce. 1901; Les Fresnay. 1907; Cher Maître. 1911; La Victime (with Franc-Nohain). 1914.

VAN LOO, ALBERT.

Le Voyage dans la lune (with Eugène Leterrier and Arnold Mortier). 1892.

VAN ZYPE.

La Souveraine. 1899; Les Liens; Les Etapes. 1910.

VÉBER, PIERRE (1869– ).

L'Elu des femmes (with V. de Cottens). 1899; L'Ami de la maison. 1899; Que Suzanne n'en sache rien. 1900; Main gauche. 1902; Son Pied quelque part. 1904; Chambre à part. 1905; L'Amourette. 1905; Louté. 1905; Le Maître à aimer. 1907; L'Extra. 1907; Qui perd gagne (from Capus). 1908; Les Grands (with Serge Basset). 1909; Monsieur Mésian.

1909; La Vierge du forum (with Wolff). 1910; L'Ecu. 1910; Ma Fée (with Soulié). 1910; Monsieur Trulle et le vicomte. 1910; La Cruche (with Courteline). 1910; Noblesse oblige (with Hennequin). 1910; La Femme et les pantins. 1911; La Gamine (with Henry de Gorsse). 1911; Une Affaire d'or. 1911; Un Fils d'Amérique (with Marcel Gerbidon). 1913; L'Essayeuse. 1914; Le Concert (with Rémon, from Hermann Bahr). 1914; Le Poilu (with Maurice Hennequin). 1916; Madame et son filleul (with Hennequin and de Gorsse). 1916.

VERHAEREN, EMILE (1855–1916).

Les Campagnes hallucinées. 1893; Les Villes tentaculaires. 1895; Les Aubes. 1898; Le Cloître. 1900; Philippe II. 1904; Hélène de Sparte. 1912.

VEYRIN, EMILE (1850–1904).

Pâque socialiste. 1894; Aux Courses. 1898; Frêle et forte. 1899; L'Embarquement pour Cythère. 1904.

VIDAL, JULES.

La Cocarde. 1887; Sœur Philomène (with Arthur Byl from Jules and Edmond de Goncourt). 1887.

VILLEHERVÉ, ROBERT DE LA (1849– ).

Lysistraté. 1895.

VILLIERS DE L'ISLE-ADAM, AUGUSTE (1840–1889).

Elën. 1862, played 1895; L'Evasion. 1887.

WILDE, OSCAR (1856–1900).

Salome. 1896; first published in French, 1893, then in English, 1894.

WOLFF, PIERRE (1865– ).

Jacques Bouchard. 1890; Leurs Filles. 1891; Celles qu'on respecte. 1892; Les Maris de leurs filles. 1892; Fidèle. 1895; Ce qu'on aime. 1895; Le Boulet. 1898; L'Inrouable. 1899; La Béguin. 1900; Sacré Léonce. 1901; Vive l'Armée! 1901; Le Cadre. 1902; Le Secret de Polichinelle. 1903; L'Age d'aimer. 1904;

Le Ruisseau. 1907; Le Lys. 1909; Les Marionnettes. 1911; L'Amour défendu. 1911; Les deux Gloires. 1916.

ZAMACOIS, MIGUEL (1866– ).

Au Bout du fil. 1904; Le Gigolo. 1905; Redites-nous quelque-chose. 1906; Les Bouffons. 1907; La Fleur merveilleuse. 1910; M. Césarin écrivain publique. 1915; Les Sacrifiées (with Henri Lavedan). 1917.

ZOLA, EMILE (1840–1903).

Les Mystères de Marseille (with Marius Roux). 1867; Thérèse Raquin. 1873; Les Héritiers Rabourdin. 1874; Bouton de rose. 1878; Pot-Bouille (with William Busnach). 1883; Renée. 1887; Madeleine. 1889; L'Ouragan (drame lyrique). 1901. For adaptations from Zola, *see under* BUSNACH, WILLIAM; CÉARD, HENRY; HENNIQUE, LÉON; *and* HUGOT, CHARLES.

## II

## HISTORY AND CRITICISM

(Periodical Articles Omitted)

ABRAM, PAUL. Notes de critique. 1913.

ACKER, Paul. Petites Confessions. 2 vols. 1903–1904.

ADERER, ADOLPHE. Le Théâtre à coté. 1894.

AMIEL, DENYS. Henry Bataille. 1909.

ANONYMOUS. Le Théâtre Libre. 1890.

ARCHER, WILLIAM. Study and Stage. 1899.

ARMADE, FRANCISQUE. Le Théâtre français des origines à nos jours. 1909.

BANNER, MAX. Das französische Theater der gegenwart. 1898.

BATAILLE, HENRY. Ecrits sur le théâtre. 1917.

BAZALGETTE, LÉON. Emile Verhaeren. 1907.

BEHRENS, H. Francisque Sarceys Theater-Kritik. 1911.

Benoist, Antoine. Essais de critique dramatique. 1898.
Le Théâtre d'aujourd'hui. 2 vols. 1911–1912.
Bernheim, Adrien. Trente Ans de théâtre. 3 vols. 1903–1904.
Bertaut, Jules. Marcel Prévost. 1904. (*See under* Séché, Alphonse.)
Berton, Pierre. Souvenirs de la vie de théâtre.
Bertrand, Adrien. Catulle Mendès. 1908.
Eugène Brieux. 1910.
Bever, Adrien van. Maurice Maeterlinck. 1904.
Bidou, Henry. L'Année dramatique. 2 vols. 1912–1913.
Bithell, Jethro. Life and Writings of Maurice Maeterlinck. 1913.
Contemporary Belgian Literature. 1915.
Blum, Léon. Au Théâtre. 1908.
Bocquet, Léon. Albert Samain, sa vie et son œuvre. 1905.
Bordeaux, Henry. La Vie au théâtre. 3 vols. 1907–1913.
Bourget, Paul. Nouveaux Essais de psychologie contemporaine. 1885.
Pages de critique et de doctrine. 1912.
Brisson, Adolphe. Portraits intimes. 5 vols. 1894–1901.
Les Prophètes. 1903.
Le Théâtre et les mœurs. 8 vols. 1905–1913.
Le Théâtre. 1918.
Britsch, Amédée. Henry Bordeaux. 1906.
Brun, Charles. Le Roman social. 1910.
Brunetière, F. Les Epoques du théâtre français. 1892.
Essais sur la littérature contemporaine. 1892.
L'Art et la morale. 1898. English version by Arthur Beatty, 1899.
Burkhardt, Helene. Studien zu Paul Hervieu als romancier und als dramatiker. 1917.
Capus, Alfred. Notre Epoque et le théâtre. 1906.
Le Théâtre. 1913.

Casella, Georges. J. H. Rosny. 1907.
Casella, Georges, and Gaubert, Ernest. La nouvelle Littérature. 1906.
Chandler, Frank W. Aspects of Modern Drama. 1914.
Cheney, Sheldon. The Art Theatre. 1918.
Chevalier, Adrien. Etudes littéraires.
Claretie, Jules. La Vie moderne au théâtre. 2 vols. 1869–1875.
Edouard Pailleron. 1883.
Profils de Théâtre. 1902.
Clark, Barrett H. The Continental Drama of To-day. 1914.
Contemporary French Dramatists. 1915.
Introductions to Three Modern Plays from the French, 1914; Four Plays of the Free Theater, 1915; Four Plays by Emile Augier, 1915.
Clark, Macdonald. Maurice Maeterlinck, Poet and Philosopher. 1915.
Darzens, Rodolphe. Le Théâtre Libre illustré. 1889–1890.
Delagrave, Charles. Anthologie du théâtre français contemporain.
Dimnet, Ernest. Paul Bourget. 1913.
Doumic, René. Portraits d'écrivains. 1892.
De Scribe à Ibsen. 1893.
Les Jeunes. 1896.
Essais sur le théâtre contemporain. 1897.
Le Théâtre nouveau. 1908.
Dubois, Fritz. Henry Becque, l'homme, le critique, l'auteur dramatique. 1888.
Duhamel, G. Paul Claudel. 1913.
Dukes, Ashley. Modern Dramatists. 1912.
Emblard, M. Notice sur Emile Augier. 1890.
Ernest-Charles, J. La Littérature française d'aujourd'hui. 1902.

Ernest-Charles, J. Les Samedis littéraires. 4 vols. 1903–1905.

Le Théâtre des poètes. 1910.

Estève, Edmond. Paul Hervieu, auteur, moraliste, et dramaturge. 1917.

Faguet, Emile. Notes sur le théâtre contemporain. 7 vols. 1889–1895.

Propos de théâtre. 4 vols. 1903–1907.

Propos littéraires. 5 vols. 1902–1910.

Filon, Augustin. De Dumas à Rostand. 1898. English version by J. E. Hogarth as Modern French Drama. 1898.

Flat, Paul. Figures du théâtre contemporain. 2 vols. 1912–1913.

France, Anatole. La Vie littéraire. 4 vols. 1888–1893.

Frédérix, G. Trente Ans de critique. 1900.

Gaillard de Champris, Henry. Emile Augier et la comédie sociale. 1910.

Gaucher, Maxime. Causeries littéraires. 1890.

Gauchez, Maurice. Emile Verhaeren. 1908.

Gautier, Théophile. Histoire de l'art dramatique en France. 1858–1859.

Goldman, Emma. The Social Significance of Modern Drama. 1914.

Grasset, Emile. Quelques Ecrivains de ce temps.

Guillemot, Jules. L'Evolution de l'idée dramatique . . . de Corneille à Dumas fils. 1910.

Hale, Edward Everett. Dramatists of To-day. 1905. 6th edition. 1911.

Haraszti, Jules. Edmond Rostand. 1910.

Harry, Gérard. Maurice Maeterlinck. 1909. English by Alfred Allinson, 1910.

Hart, Jerome S. Sardou and the Sardou Plays. 1913.

Haugmard, Louis. Edmond Rostand. 1910.

Henderson, Archibald. European Dramatists. 1913.

The Changing Drama. 1914.

HERMANT, ABEL. Essais de critique. 1912.
HUNEKER, JAMES G. Iconoclasts. 1905.
Pathos of Distance. 1913.
HURET, JULES. Enquête sur l'évolution littéraire. 1891.
JACKSON, HOLBROOK. Maurice Maeterlinck, the Man and his Work. 1910.
JACQUOT, C. J. B. Scribe. 1869.
JERROLD, LAURENCE. The Real France. 1910.
JOANNIDÈS, A. La Comédie-Française de 1680 à 1900. 1901. 1908–1918.
JULLIEN, JEAN. Le Théâtre vivant. 1892.
KAHN, ARMAND. Le Théâtre social en France. 1907.
KAUFMANN, MICHAEL. Zur Technik der Komödien von Eugène Scribe. 1911.
LACOUR, LÉOPOLD. Trois Théâtres (Augier, Dumas fils, Sardou). 1880.
Gaulois et Parisiens. 1883.
LAPOMMERAYE, H. DE. Histoire du début d'A. Dumas fils au théâtre. 1873.
LARROUMET, GUSTAVE. Etudes d'histoire et de critique dramatiques. 1892.
Nouvelles Etudes d'histoire et de critique dramatiques. 1899.
Etudes de critique dramatique. 1906.
LATREILLE, CAMILLE. La Fin du théâtre romantique et François Ponsard. 1899.
LE BLOND, MAURICE. Saint-Georges de Bouhélier. 1909.
LE BRUN, ROGER. Maurice Donnay. 1903.
François de Curel. 1905.
LECOMTE, J. Histoire des théâtres de Paris. 1905.
LEMAÎTRE, JULES. Les Contemporains. 7 vols. 1885–1899.
Impressions de théâtre. 10 vols. 1888–1898.
LENCOU, H. Le Théâtre nouveau. 1896.
LENIENT, CHARLES. La Comédie en France au XIX^e^ siècle. 2 vols. 1898.

Lepelletier, Edmond. Emile Zola. 1907.
Lewisohn, Ludwig. The Modern Drama. 1915.
Lhomme, P. La Comédie d'aujourd'hui. 1898.
Lowell, Amy. Six French Poets. 1915.
Lucas, H. Histoire du théâtre français au XIX^e siècle. 1862.
Magdeleine, Victor. Jules Lemaître.
Malherbe, Henry. Paul Hervieu. 1912.
Mariéton, Paul. Le Théâtre antique d'Orange. 1903.
Martino, Pierre. Le Roman réaliste sous le second Empire. 1913.
Marx, Claude R. Georges de Porto-Riche. 1912.
Matthews, Brander. The Theaters of Paris. 1880.
French Dramatists of the 19th Century. 1881; 5th edition, 1914.
Mélotte, Paul. Essai sur le théâtre futur. 1911.
Mendès, Catulle. L'Art au théâtre. 2 vols. 1896–1897.
Moderwell, Hiram K. The Theatre of To-day. 1914.
Montégut, Emile. Dramaturges et romanciers. 1890.
Morillot, Paul. Emile Augier. 1901.
Moses, Montrose J. Maurice Maeterlinck, a Study. 1911.
Noël, C. M. Les Idées sociales dans le théâtre de A. Dumas fils. 1912.
Pailleron, Edouard. Emile Augier. 1889.
Parigot, Hippolyte. Emile Augier. 1890.
Le Théâtre d'hier. 1893.
Génie et métier. 1894.
Le Drame de A. Dumas. 1899.
Pellissier, Georges. Nouveaux Essais de littérature contemporaine. 1894.
Etudes de littérature contemporaine. 2 vols. 1898–1900.
Le Mouvement littéraire contemporaine. 5^e édition. 1915.

Petit de Julleville, Louis. Le Théâtre en France. 1889.

Pilon, Edmond. Paul et Victor Margueritte. 1905

Quet, Edouard. La Puissance du théâtre en France. 1900. Alfred Capus. 1904.

Ramaekers, Georges. Emile Verhaeren. 1900.

Rebell, Hugues. Victorien Sardou.

Rod, E. Les Idées morales du temps présent. 1891.

Rose, Henry. Maeterlinck's Symbolism. 1911.

Saint-Auban, Emile de. L'Idée sociale au théâtre. 1901.

Saint-Victor, P. de. Le Théâtre contemporain. 1889.

Sansot-Orland, E. Jules Lemaître. 1903.

Sarcey, Francisque. Quarante Ans de théâtre. 8 vols. 1900–1902.

Scheifley, W. H. Brieux and Contemporary French Society. 1917.

Séché, A., and Bertaut, J. L'Evolution du théâtre contemporain. 1908.

Shaw, G. Bernard. Preface to Three Plays by Brieux. 1911.

Sorel, Albert-Emile. Auguste Dorchain. 1908.
Essais de psychologie dramatique. 1911.

Soubies, Albert. Almanach des spectacles. 22 vols. 1874–1896.
Le Théâtre en France de 1871–1892. 1893.
La Comédie-Française depuis l'époque romantique, 1825–1894. 1895.

Stoullig, Edmond, and Noël, Edouard. Les Annales du théâtre et de la musique. 41 vols. 1876–1918.

Sturgis, G. F. Psychology of Maeterlinck as shown in his Dramas. 1914.

Suarès, A. F. Sur la Vie. 1908.

Taylor, Una. Maurice Maeterlinck. 1914.

Thalasso, A. Le Théâtre-Libre. 1909.

Thomas, Edward. Maurice Maeterlinck. 1911.

Thomas, P. V. The Plays of Eugène Brieux. 1913.
Tilden, F. Preface to his version of Becque's The Vultures, etc. 1913.
Tonquédec, Joseph. L'Œuvre de Paul Claudel. 1917.
Trarieux, Gabriel. La Lanterne de Diogène. 1902.
Turquet-Milnes, G. Some Modern Belgian Writers. 1917.
Valentinois, M. Emile Augier, sa famille, son temps, et son œuvre. 1897.
Veuillot, François. Les Prédicateurs de la scène. 1904.
Vitoux, G. Le Théâtre de l'avenir. 1903.
Vitu, Auguste. Les Mille et une Nuits du théâtre. 9 vols. 1884–1893.
Weiss, J.-J. Le Théâtre et les mœurs. 1889.
Autour de la Comédie-Française. 1892.
A Propos de Théâtre. 1893.
Le Drame historique et le drame passionel. 1894.
Les Théâtres parisiens. 1896.
Wright, C. H. Conrad. A History of French Literature. 1912.
Zabel, Eugène. Zur modernen Dramaturgie. 1899.
Zola, Emile. Le Naturalisme au théâtre. 1881.
Nos Auteurs dramatiques. 1881.
Zweig, Stefan. Emile Verhaeren. 1910. English version by Jethro Bithell. 1914.

# INDEX

Only items in the text are referred to below. Those in the Bibliographical Appendix are here omitted.


*A bas le Progrès*, 54
*Abbé Constantin, L'*, 19
*Abbé Pierre, L'*, 253
Abric, 178
*Absent, L'* (Manuel), 291
*Absent, L'* (Mitchell), 175
*Accord, parfait, L'*, 170
Ache, Caran d', 65
Adam, Paul, 86, 147, 245, 248, 252
*Adrienne Lecouvreur*, 2
*Adversaire, L'*, 129
*Æneid*, 260
Æschylus, 257, 265
*Affaire Clémenceau, L'*, 12
*Affaire des poisons, L'*, 30, 31–32
*Affaire d'or, Une*, 179
*Affaire Mathieu, L'*, 167–168
*Affaires sont les affaires, Les*, 242, 243–244, 245
*Affranchie, L'*, 96, 97, 103, 251–252
*Affranchis, Les*, 216
*Agamemnon* (de Bornier), 276
*Agamemnon* (Claudel), 265
*Age d'aimer, L'*, 117
*Age difficile, L'*, 141, 142
*Aglaïs*, 178
*Aglavaine et Sélysette*, 295, 300, 301–302, 305
*Ahasuerus*, 325
Aicard, Jean, 68, 273, 275–276, 291–292, 326
*Aïda*, 229
*Aiglon, L'*, 283, 289, 308, 314, 318–320, 321, 323
*Aînée, L'*, 143, 144–145
Ainsworth, 326
Ajalbert, Jean, 55
*A la Nouvelle*, 254–255
*Alceste*, 258
Alexandre, André, 285, 328
Alexis, Paul, 54, 67, 71, 327
Alfieri, Vittorio, 262
*Alibi, L'*, 220
*Alkestis*, 258
*Alladine et Palomides*, 295, 296
*Almanach des spectacles*, 15
*Alsace*, 332, 333
*Amante*, 242
*Amante du Christ, L'*, 68, 262, 263
*Amants*, 96–97
*Amants de Sazy, Les*, 116
*Amants légitimes, Les*, 176
*Amazone, L'*, 112–113, 340
Ambra, Lucio d', 337
*Ame des héros, L'*, 174, 289
*Ames ennemies, Les*, 214–215, 249
*Ami de la maison, L'*, 178
*Ami des femmes, L'*, 8, 12
*Ami Fritz, L'*, 333
*Amis de la république, Les*, 330
*Amour*, 76
*Amour brode, L'*, 194
*Amour défendu, L'*, 118
*Amourette, L'*, 178
*Amoureuse, L'*, 92–93, 95
*Amour veille, L'*, 184–185
Ancey, Georges, 69, 78, 83–85, 88, 156, 248
*Ancien, L'*, 68

*Andromaque*, 259, 334
*Ane de Buridan, L'*, 187, 188–189
*Ange, Un*, 127
*Ange du foyer, L'*, 183
*Ange gardien, L'*, 147–148
*Angélus*, 292
*Anglais tel qu'on le parle, L'*, 167
*Anna Karénina*, 325, 334
*Annonce faite à Marie, L'*, 265, 266–267
Annunzio, Gabriele d', 30, 31, 36, 37, 114, 132, 220, 252, 262, 286–287, 327–328
Anthelme, Paul, 328
*Antibel, Les*, 88
*Antigone* (Meurice and Vacquerie), 259
*Antigone* (Poizat), 258
Antoine, André, 41, 65–70, 74, 76, 79, 82, 85, 86, 87, 90, 91, 114, 116, 156, 223, 270, 284, 324, 325
*Antony and Cleopatra*, 326, 334
*Aphonide et Pyrgos*, 273
*Aphrodite*, 259, 261
*Aphrodite et le Khéroub*, 274
*Apollonide, L'*, 258
*Apôtre, L'* (de Bornier), 276
*Apôtre, L'* (Loyson), 213, 214, 215–216
*Appeleurs, Les*, 176
*Après Moi !* 47–48
*Araignée, L'*, 247
*Arbre, L'*, 266
*Ardent Artilleur, L'*, 167
Arène, Eugène, 126, 185
*Argent, L'*, 77, 86, 236
*Argent d'autrui, L'*, 76
*Ariane et Barbe-bleue*, 295, 300
*Aristocrate, L'*, 274
Aristophanes, 95, 177, 179
Aristotle, 289
*Arlésienne, L'*, 59, 60
*Armature, L'* (Brieux), 229–230
*Armature, L'* (Hervieu), 200
*Arms and the Man*, 327
*Arrêt sur la Marne, L'*, 338
*Arsène Lupin*, 120, 336
*Article 330, L'*, 161, 162, 254
Artois, Armand d', 12
*Assassinat du duc de Guise, L'*, 131
*Assaut, L'*, 48–49
*Associés*, 173
*Assommoir, L'*, 57, 247
*As the Leaves*, 327
Athanassidès, 334
Athis, Alfred, 169–170
*Attentat, L'*, 128
*Aubes, Les*, 287
*Au Bonheur des dames*, 57
*Au Bout du fil*, 272
*Au Clair de la lune*, 275
Audiffret, Emile d', 327
Augier, Emile, 1, 3–6, 13, 15, 18, 19, 20, 22, 24, 32, 51, 92, 102, 222, 245, 249, 290, 291, 334
*Augusta*, 334
*Au Mois de Mai*, 146
*Au Temps de la ballade*, 68
*Automne, L'*, 248
*Autre Danger, L'*, 54, 100, 116
*Autumn Maneuvers*, 328
*Aux Courses*, 245
Auzanet, Jean, 270
*Avariés, Les*, 230–231, 232–233
*Avenir, L'*, 84
*Aventurier, L'*, 128
*Aventurière, L'*, 4, 290
*Aveu, L'*, 284
*Aveugles, Les*, 294, 297–298
Avèze, 260
*Awakening of Spring*, 251, 326

*Baal*, 325
*Babylone*, 259
*Bacchus*, 281
*Bagatelle*, 207–208
*Bagnes d'enfants, Les*, 251

Bahr, Hermann, 326, 331
*Baîllon, Le*, 247
*Baiser, Le*, 268
Bakonyi, Károlyi, 328
Bakst, 287
Ballot, M., 176
Balzac, Honoré de, 14, 34, 51, 52, 53, 55, 68, 74, 95, 123, 221, 238
*Bande à Léon, La*, 167
*Bankruptcy, A*, 325
Banville, Théodore de, 257, 268–269, 272, 282, 314, 315
Barbier, 288
Barker, Granville, 144, 154, 254
Barlatier, Paul, 259, 260
*Baron de Fourchevif, Le*, 17
Barrès, Maurice, 73–74, 246, 337
*Barricade, La*, 212
Barrière, Théodore, 16, 20
*Bascule, La*, 99–100
Basset, Serge, 178, 179, 211, 251
Bataille, Henry, 95, 106–114, 284, 334, 340
*Bataille de dames*, 2
Battanchon, Georges, 293
Baudelaire, 68, 257
Baudot, Jules, 288
Bazart, 3
Bazin, René, 332–333
*Beau Léandre, Le*, 268
Beaumarchais, 4, 333
*Beau Mariage, Un* (Augier), 5
*Beau Mariage, Un* (Guitry), 180
Beaumont, Francis, 22
Beaunier, André, 213
Beauvallet, François, 330
Becque, Henry, 51, 60–64, 75, 86, 96, 149, 236, 245, 325
*Beethoven*, 289
*Beffa, La*, 311–312, 327
*Before Sunrise*, 232, 329
*Béguin, La*, 117
*Bel-Ami*, 176
*Belle au bois dormant, La* (Bataille), 106
*Belle au bois dormant, La* (Feuillet), 21
*Belle au bois dormant, La* (Jean Richepin), 269, 311
*Belle Aventure, La*, 187
*Belle de New York, La*, 179
*Belle Hélène, La*, 18
*Belle Madame Héber, La*, 153
Belot, Adolphe, 59
Benavente, Jacinto, 208, 327
Benelli, Sem, 312, 327
Bénière, Louis, 176, 177–178, 254
Benoist, 47
Béranger, 306
*Bercail, Le*, 42, 252
*Berceau, Le*, 205, 225, 226, 227, 250
Bergerat, Emile, 67, 284
Bergson, 16
Bernard, Claude, 55
Bernard, Tristan, 130, 160, 167–172
*Bernard Palissy*, 222
Bernède, Arthur, 248, 332
Bernhardt, Sarah, 27, 28, 31, 142, 170, 205, 243, 258, 272, 279, 283, 284, 307, 318, 325, 336
Bernstein, Henri, 24, 33, 39, 40, 41–50, 51, 246, 252, 340
Berr, Georges, 179, 336
*Berthe aux grands pieds*, 271
Berthet, 330
Berton, Pierre, 34, 59
*Bertrade*, 141, 142
*Bertrand et Raton*, 2
Beyerlein, 325
*Beyond Human Power*, 325
*Bien d'autrui, Le*, 236
*Bienfaiteurs, Les*, 224, 245
*Bijoux de la délivrance, Les*, 279

Bilhaud, Paul, 174, 289
Binet, Alfred, 247
*Biniou*, 293
Biolley, Walter, 247
Bisson, Alexandre, 156, 157–160
Bizet, 18
Björnson, Björnstjerne, 15, 68, 78, 145, 325
*Blackboulés, Les*, 246
*Blanche, Une*, 245
*Blanchette*, 89, 223, 225, 251
Blavet, Emile, 34
*Blessure, La*, 35
*Bleus de l'amour, Les*, 116
Bocage, 59
Boëx, Joseph Henri and Justin (J. H. Rosny), 70, 73
Bois, Albert du, 262, 263, 273, 274–275
Bois, Georges, 68
Bois, Jules, 259, 260
*Bois sacré, Le* (de Flers and de Caillavet), 185, 186
*Bois sacré, Le* (Rostand), 323
Boissy, Gabriel, 257
*Bonheur, Le*, 151–152
*Bonheur à quatre*, 173
*Bonheur de Jacqueline, Le*, 179
*Bonheur manqué*, 91
*Bonheur, mesdames, Le*, 119
*Bonheur sous la main*, 179
Boniface, Maurice, 246
Bonmariage, Sylvain, 328
Bonnaud, Dominique, 335
*Bonne à tout faire, La*, 71
*Bonne Hélène, La*, 142–143, 258
*Bonne Hôtesse, La*, 176
*Bonne Intention, La*, 120
Bonnetain, Paul, 75, 78
Bonnins, A., 246
*Bon petit Diable, Le*, 273
*Bon Roi Dagobert, Le*, 271
Bordeaux, Henry, 261
Bornier, Henri de, 245, 276–277, 333
*Boubouroche*, 79–80, 163, 186
Boucheron, Maxime, 156
*Bouchers, Les*, 68, 72
Bouchinet, L., 151, 250
Bouchor, Maurice, 259, 262, 263–264, 269, 288
*Bouffons, Les*, 272
Bouhélier, Saint-Georges de, 276, 292
*Boule de Suif*, 59, 71
*Boulet, Le*, 117
Bourdon, Georges, 86
Bourgeois, Eugène, 78, 80, 81, 156
*Bourgeois aux champs, Le*, 234–235, 334
*Bourgeois Gentilhomme*, 136
*Bourgeon, Le*, 166
Bourget, Paul, 29–213, 249, 255
*Bourgmestre de Stilemonde, Le*, 295, 304–305, 340
Bourgoin, 179
*Bourse ou la vie, La*, 128
*Bouton de rose*, 56
*Box of Pandora*, 71
Boyer, Lucien, 335
*Brand*, 324
*Bread of Others*, 325
*Brebis de Panurge*, 18
*Brebis égarée, La*, 292
*Brebis perdue, La*, 220–221
Brieux, Eugène, 62, 69, 88, 89, 104, 106, 124, 143, 147, 153, 190, 200, 205, 213, 222–235, 237, 245, 246, 247, 250, 251, 254, 277, 334
*Brignolle et sa fille*, 123
*Briséis*, 259, 260
Brisson, 180
*Brothers Karamazov*, 325
Browning, Robert, 106, 316
Bruant, Aristide, 332
Bruyère, Jean, 247
*Bûcheronne, La*, 246
Bulwer-Lytton, Edward George, 311, 326

*Bureau des divorces, Le*, 222, 227
Bureau-Jattiot, 158
*Buried Temple, The*, 305
Busnach, William, 56, 57, 58
*Butors et la Finette, Les*, 284, 338–339, 340
Byl, Arthur, 54, 67
Byron, George Gordon, 61, 274

*Cabiria*, 132
*Cabotins*, 19, 246
*Cadet de Coutras, Le*, 153–154
*Cadet-Roussel*, 285
*Cadre, Le*, 117
*Cage, La*, 247
*Cage du lion, La*, 276
*Cagnotte, La*, 17
Caillavet, Gaston-Armand de, 130, 160, 182–189
Calderón de la Barca, Pedro, 208, 275, 327
*Calice, Le*, 146–147
Calmettes, André, 337
Camille, Lucien, 332
*Campagnes hallucinées, Les*, 287–288
*Candida*, 32, 184, 327
*Cantate à trois voix*, 265
Canudo, Riciotto, 257
*Capitaine Burle*, 77
*Capitaine Fracasse*, 284
Capuana, Luigi, 327
Capus, Alfred, 114, 116, 122–131, 136, 152, 234
Carducci, 316
*Caresses, Les*, 306
*Carmen*, 18
*Carnaval des enfants, Le*, 292–293
Carré, Albert, 86, 158, 160
Carré, Michel, 174, 289
*Carrière, La*, 152
*Cas de conscience, Un*, 211–212
*Casque de la déesse, La*, 274
*Casque d'or*, 72
*Casserole, La*, 71
*Catherine*, 131, 134
*Cavalière, La*, 285
*Cavalleria rusticana*, 68, 327
Céard, Henry, 69, 70, 77
*Ceinture dorée*, 5
*Célimare le bien-aimé*, 17
*Celles qu'on respecte*, 116
*Cendre*, 147
*Cendrillon*, 269
*Ce qu'on aime*, 117
Cervantes Saavedra, Miguel, 274, 312, 313
*César Birotteau*, 238
*Ces Messieurs*, 84–85, 88, 248
Cestre, Charles, 327
Chaine, Pierre, 59, 251
*Chaine, Une*, 3
*Chambre à part*, 178
*Champignol malgré lui*, 165, 166
*Chance de Françoise, La*, 78–79, 91–92
*Chance du mari, La*, 183
*Chanson de Roland*, 277
*Chansons des gueux, Les*, 306
*Chantecler*, 314, 321–323, 339
*Chapeau de paille d'Italie*, 17
*Char, Le*, 59
*Charette anglaise*, 336
*Charité*, 245
*Charles Demailly*, 54, 71
*Charley's Aunt*, 326
*Charlie*, 147
Charvay, Robert, 326
*Chasse au roman, La*, 22
*Châtelaine, La*, 129
*Chatterton*, 57
Chauvelot, Robert, 337
Chavance, René, 336
*Chemineau, Le*, 309–310, 311, 313
*Cher Maître*, 147
*Chérubin*, 119
*Chevalier Baptiste, Le*, 158
*Cheveu blanc, Le*, 21
*Chien de garde, Le*, 308

*Chienne du roi, La*, 131, 137
*Chouans, Les*, 34
*Christ, Le*, 262
*Ciguë, La*, 290
*Cinderella*, 269
*Cinq Messieurs de Francfort, Les*, 331
*Cinq mille quatre*, 176
*Circé* (Haraucourt), 258
*Circé* (Richard), 260
*Circé* (Richet), 259
Cladel, Léon, 68
*Clairière, La*, 99, 101, 103, 252
Claretie, Jules, 132, 143, 245
Claudel, Paul, 264–267, 339
*Clef, La*, 180
Clémenceau, Georges, 174
*Cléopâtre*, 28
*Client sérieux, Un*, 161–162
*Cloître, Le*, 287
*Cocarde, La*, 67
*Cocart et Bicoquet*, 156–157
*Cœur à cœur*, 115, 116
*Cœur a ses raisons, Le*, 183
*Cœurblette*, 115
*Cœur de Française*, 332, 333
*Cœur de Sylvie*, 270
*Cœur dispose, Le*, 120–121
*Cœur et la loi, Le*, 249
*Cœur révélateur, Le*, 68
*Cœurs simples*, 85
*Cogne-Dur*, 174
*Colette Baudoche*, 337, 338
Collijn, 325
Collins, Arthur, 269
*Colonel Roquebrune*, 23
*Comédie des familles, La*, 293
*Comédie du génie, La*, 191, 334
*Comme ils sont tous*, 236
*Commissaire est bon enfant, Le*, 163
*Comrades*, 252
*Comtesse Romain, La*, 11–12
*Comtesse Sarah, La*, 22–23
*Comte Witold, Le*, 74
*Concert, Le*, 331
*Concurrente, La*, 252
*Confidante, La*, 147
*Confrontation, La*, 72
*Connais-toi*, 171, 207, 208
*Conquête d'Athènes, La*, 262, 263
*Conquête des fleurs, La*, 176
*Conscience de l'enfant, La*, 217, 218, 250
*Contagion, La*, 4
*Conte d'Avril*, 326
*Conte de Noël*, 262
*Contrôleur des wagons-lits, Le*, 158, 159
*Conversion d'Alceste, La*, 163
Coolus, Romain, 69, 78, 79, 114–116
Copeau, Jacques, 90, 325, 326, 331
Coppée, François, 46, 250, 276, 279–280, 281, 333
Coquelin, 23, 318
*Corbeaux, Les*, 62, 236, 245
Corday, Michel, 170
Corneille, Pierre, 13, 105, 216, 277, 278, 330, 333
*Corona Benignitatis anni dei*, 265
*Costaud des épinettes, Le*, 169–170
Cottens, de, 179
Cottin, 178
*Coupable, Le*, 250
*Coup d'aile, Le*, 197–198
Cour, La, 209
Courcy, de, 59
*Course aux jupons, La*, 173
*Course du flambeau, La*, 203–205
Courteline, Georges, 69, 78, 79–80, 130, 160–163, 167, 178, 186, 254
*Couvée, La*, 223
*Crainquebille*, 254
*Creditors*, 325
*Crédulités*, 177–178

*Crime and Punishment*, 325
*Crime et Châtiment*, 334
*Crise, La* (Boniface), 246
*Crise, La* (Bourget), 212, 213
*Crise, La* (Feuillet), 21
*Crocodile, Le*, 28
Croisset, Francis de, 114, 119–121, 152, 284, 329, 340
Crommelynck, Fernand, 329
Croué, 325
*Cuivre, Le*, 86, 147, 245
*Curé de village*, 221
Curel, François de, 69, 88, 89, 132, 135, 140, 144, 148, 190–199, 210, 211, 213, 221, 246, 247, 334
Curnieu, Georges de, *see* Ancey, Georges
Cury, André, 209, 249
*Cyclope, Le* (Poizat), 258, 260
*Cyclope* (Riffard), 258, 260
*Cyclops* (Euripides), 260
*Cyrano de Bergerac*, 269, 282, 289, 314, 317–318, 320, 323

*Dame aux Camélias, La*, 5, 6, 13, 328
*Dame de chez Maxim, La*, 163–164
*Dame Nature*, see *Femme nue, La*
*Dance of Death, The*, 44
*Danicheff, Les*, 11–12
*Daniel Rochat*, 26, 249
*Danse devant le miroir, La*, 194
*Danseur inconnu, Le*, 169
*Dans le Guignol*, 275
*Dans le Rêve*, 85
*Dante*, 28, 30
*Dante et Béatrix*, 276
*Danton*, 288
Darlay, Victor, 336
Dartigue, Louise, 249
Darzens, Rodolphe, 68, 262, 263
Daudet, Alphonse, 51, 58, 59–60, 67, 76, 237, 337
*Daughter of Jorio*, 30, 328
*David Copperfield*, 326
Davignon, Henri, 329
*Dead City*, 328
*Deburnu*, 182, 289, 335
*Décadence*, 47, 150, 246
*Decorating Clementine*, see *Bois sacré, Le* (de Flers and de Caillavet)
Decourcelle, Adrien, 20
Decourcelle, Pierre, 209, 327, 334
*Dédale, Le*, 205, 210, 226, 250
*De Fil en aiguille*, 173
*Déidamia*, 268
Delair, Paul, 59
Delard, 36
Delpit, Albert, 46
*Demi-Monde, Le*, 7
*Demi-sœurs*, 217
*Demi-Vierges, Les*, 253
Demolder, Eugène, 312
Denier, Maurice, 149, 253
*Denise*, 10
*Départ, Le*, 63
*Député de Bombignac, Le*, 158
*Député Leveau, Le*, 143, 237, 246
*Dernière Classe*, 337
*Dernière Dulcinée, La*, 274–275
Déroulède, Paul, 276, 277–278
Descaves, Lucien, 75, 78, 99, 101, 128, 246, 247, 252, 332
*Déserteuse, La*, 227
*Destin est maître, Le*, 208–209
Destouches, 290
Desvallières, Maurice, 164, 165
*Détour, Le*, 41, 42
*Dette, La*, 220
*Deux Canards, Les*, 170
*Deux Ecoles, Les*, 125–126
*Deux Fautes, Les*, 91
*Deux Gloires, Les*, 337
*Deux Gosses dans les ruines, Les*, 337
*Deux Hommes, Les*, 130
*Deux Noblesses, Les*, 131, 133

*Deux Patries*, 87
*Deux Pierrots, Les*, 314, 315
*Deux Poèmes d'été*, 265
*Deux Rives*, 147
*Deux Vestales, Les*, 335
*Deux Visages, Les*, 177
Devore, Gaston, 190, 213, 217–218, 249, 250
*Dévotion à Saint André, La*, 262, 264
Dhur, Jacques, 254
*Diable, Le*, 328
*Diables noirs, Les*, 25
*Dialogues de guerre*, 140, 339
*Diane*, 4, 290
*Diane au bois*, 268
*Diane de Lys*, 7, 255
Dickens, Charles, 59, 324, 326
Diderot, Denis, 19, 25, 236
*Dieu le veut*, 262
*Dieu nouveau, Le*, 259, 260
*Dieu Terme, Le*, 269
*Dimitri*, 276
*Dindon, Le*, 164
*Dionysos*, 259
*Diplomacy*, see *Dora*
*Diva en tournée, La*, 173
*Divine Comedy, The*, 30
*Divorce, Un*, 209–210, 249, 255
*Divorçons*, 26
Docquois, 158
*Docteur Blanc*, 281
*Doll's House, A*, 324
*Domino à quart, Le*, 63
*Don Juan*, 275
*Don Juan de Mañara*, 274
Donnay, Maurice, 54, 95–106, 114, 116, 131, 142, 246, 250, 251, 252, 258, 289
*Don Quichotte*, 311, 312–313
*Don Quixote*, 274, 312–313
*Dora*, 25, 26, 333
Dorchain, Auguste, 326, 327
*Dormeuse, La*, 175
Dostoyevsky, Feodor Mikhaylovich, 176, 324, 325
*Double Madrigal*, 270
*Douloureuse, La*, 96
*Dozulé*, 148–149
*Drame sous Philippe II, Un*, 91
Drault, Jean, 246
*Droit des vierges, Le*, 214
*Du Barry, La*, 311
*Duel, Le*, 131, 138–140, 248
Duhamel, Georges, 175
Dukes, Ashley, 323
Dumas *fils*, Alexandre, 1, 3, 4, 6–15, 20, 21, 24, 32, 33, 35, 51, 86, 92, 187, 222, 228, 249, 255, 334
Dumas *père*, Alexandre, 20, 318
Dumas, André, 262, 326
Dumas, Roger, 258, 260
Dumur, Louis, 288
*D'un Jour à l'autre*, 121, 340
*Dupe, La*, 83, 84
Duprez, 330
Duquesnil, 90
Durantin, 11
Duranty, 67
Duse, 328
*Du Théâtre au champ d'honneur*, 336
Duval, Georges, 326
Duvert, 3
*Du Vin dans son eau*, 170

*Each in his Place*, 325
*Echange, L'*, 265
*Echéance, L'*, 81, 82
Echegaray, José, 201, 236, 327
*Eclaireuses, Les*, 103–104, 246, 251
*Ecole des belles-mères, L'*, 225
*Ecole des veufs, L'*, 83
*Ecolière, L'*, 88, 89, 251
*Ecu, L'*, 179
Edmond, Charles, 246
*Education de Prince*, 99
*Effrontés, Les*, 5, 245
*Eglise habillée de feuilles, L'*, 292

*Eldest Son, The*, 253
*Electre*, 258, 259
*Elën*, 72
*Elévation, L'*, 48, 49–50, 340
Elias, Julius, 331
Eliot, George, 324
*Embarquement pour Cythère, L'*, 270
*Embuscade, L'*, 38–39
*Emigré, L'*, 210–211
*Empereur, L'*, 289
*Empereur d'Assoucy, L'*, 76
*Enchantement, L'*, 106–107
*Endymion*, 259
*Enemy of the People, An*, 324
*En Famille*, 67, 72
*Enfant, L'*, 58
*Enfant chérie, L'*, 115
*Enfant de l'amour, L'*, 111
*Enfant Jésus, L'*, 262
*Enfant malade, L'*, 115, 116
*Enfant prodigue, L'* (Becque), 61
*Enfant prodigue, L'* (Carré), 174
*Engrenage, L'*, 143, 213, 223–224, 237, 246
*Enigme, L'*, 203, 211
*Enlèvement, L'*, 61
*Enlèvement de Sabine, L'*, 173
*En Paix*, 247
*Entre Frères*, 146
*Entretiens d'un père avec son fils*, 236
*Envers d'une sainte, L'*, 148, 191–192
*Envolée, L'*, 217, 218
*Epervier, L'*, 121
Erckmann-Chatrian, 333
*Erinnyes, Les*, 257–258, 334
*Erreurs du mariage, Les*, 158
*Escalade, L'*, 100
*Esope*, 268
*Espionne, L'*, see *Dora*
*Essayeuse, L'*, 179, 335
*Estats et empires du soleil, Les*, 317
*Esther*, 262
*Esther Brandès*, 76
*Eternel Mari, L'*, 176
*Etincelle, L'*, 19
*Etoile, L'*, 306
*Etrangère, L'*, 9, 13, 35
*Etudes d'histoire et de critique dramatiques*, 66
Euripides, 258, 259, 260, 334
*Evangeliste, L'*, 59
*Evangile du sang, L'*, 214
*Evasion, L'* (Brieux), 224–225, 247
*Evasion, L'* (Villiers de l'Isle Adam), 72
*Eventail, L'*, 184, 185
*Exécution, Une*, 63
*Exilée, L'*, 39–40
*Experts, Les*, 178, 254
*Exploits d'une petite Française, Les*, 336
*Extra, L'*, 178

Fabre, Emile, 69, 77, 86, 89, 106, 212, 213, 235–241, 245, 246, 250, 259, 331
Fabre, Joseph, 288
Fabrice, D., 72
Faguet, Emile, 33
*Faillite, Une*, 68
*Fais ce que dois*, 279, 333
*Faisons un Rêve*, 335
*Falstaff*, 285
*Famille, Une*, 132
*Famille Benoîton, La*, 25
*Famille Pont-Biquet, La*, 158
*Fanny Lear*, 19
*Fantasio*, 271
*Fardeau de la liberté, Le*, 169
*Father, The*, 325, 329
*Faubourg, Le*, 153
Fauchois, René, 262, 263, 289, 334
*Faust*, 326
*Faux Bonshommes, Les*, 20
*Faux Ménages, Les*, 291

*Favorites, Les*, 127, 128
*Fédora*, 27
*Fêlure, La*, 247
*Femme, La*, 172
*Femme de Claude, La*, 9, 14, 228
*Femme de Tabarin, La*, 281
*Femme et les pantins, La*, 179
*Femme nue, La*, 109
*Femme passa, Une*, 116
*Femmes collantes*, 173
*Femme seule, La*, 104, 124, 233, 251
*Femmes fortes, Les*, 25
*Femme X——, La*, 157
*Fernande*, 25
*Feu de la Saint-Jean, Le*, 176
*Feu du voisin, Le*, 120
Feuillet, Octave, 16, 20–21, 134, 334
Feydeau, Georges, 130, 160, 163–167
*Fiançailles, Les*, 295, 298, 299–300
*Fiancée de l'ange*, 273
*Fiancés de Loches, Les*, 164
*Fidèle*, 116–117
Fielding, Henry, 164
*Figlia di Jorio*, see *Daughter of Jorio*
*Figurante, La*, 195
*Fil à la patte, Un*, 164–165
*Fille de Duramé, La*, 223
*Fille de Pilate*, 262, 263
*Fille de Roland, La*, 276, 277, 333
*Fille du ciel, La*, 328
*Fille Elisa, La*, 55
*Fille sauvage, La*, 196–197, 246
*Filles de marbre, Les*, 20
*Filleul de Pompignac, Le*, 11
Filon, Augustin, 199
*Fils d'Amérique, Un*, 179
*Fils de Giboyer, Le*, 5, 245
*Fils de l'Arétin, Le*, 245, 276, 277
*Fils de l'étoile, Le*, 281
*Fils naturel, Le*, 8, 13
*Fin d'un parti, La*, 246
*Flambeaux, Les*, 111–112
*Flambée, La*, 38, 332, 333
Flat, Paul, 113
Flaubert, Gustave, 51, 53, 55, 262
Fleg, Edmond, 250
Flers, Robert de, 130, 160, 182–189
Fletcher, John, 22
*Fleur merveilleuse, La*, 272–273
*Flibustier, Le*, 307–308, 311
*Flipote*, 141
*Flirt ambulant, Le*, 168
*Florise*, 268
*Foi, La*, 228–229
Fonson, Franz (Jean François), 175–176, 328, 329, 337, 338
Fontaine, La, 177, 269, 321
*Force de mentir, La*, 170–171
Forest, Louis, 331
Fort, Paul, 86
*Fossiles, Les*, 132, 192–193, 211, 246
*Fourberies de Scapin, Les*, 317
*Fourchambault, Les*, 5
Foussier, Edouard, 5
*Foyer, Le* (Mirbeau and Natanson), 242, 244–245
*Foyer, Le* (from Sudermann), 325
Fragerolle, Georges, 262, 263
*Française, La*, 230, 277
France, Anatole, 254, 257
*France . . . d'abord*, 276–277
*Francillon*, 10–11
*Francine, ou le respect de l'innocence*, 176
Franck, Paul, 289
Franc-Nohain, 147
*Frères d'armes*, 281
*Frères Zemganno*, 54
*Fresnay, Les*, 147
Fresquet, 249
*Fromont Jeune et Risler aîné*, 59

Frondaie, Pierre, 259, 261, 337
*Frontière*, 337, 338
*Froufrou*, 18, 19
*Fugitive, La*, 147, 148
*Fumeron, Le*, 173
*Furie, La*, 259, 260

*Gabrielle*, 290
*Gaîtés de l'escadron*, 162–163
Galdós, Benito Perez, 327
Galsworthy, John, 243, 253, 254
Gambetta, Léon, 25
*Game of Chess*, 327
*Ganaches, Les*, 25
Gandillot, Léon, 173–174
*Gant rouge, Le*, 314
Gasquet, Joachim, 259
Gassier, Alfred, 258
Gastineau, 57
Gautier, Judith, 328, 331
Gautier, Théophile, 257, 284
Gavault, Paul, 179–180, 258
*Gendarme est sans pitié, Le*, 163
*Gendre de M. Poirier, Le*, 5, 22
*Gens de bien*, 253
*Gens nerveux, Les*, 20, 25
*Georgette*, 28
*Georgette Lemeunier*, 98
*Géorgiques chrétiennes*, 292
Géraldy, Paul, 293, 334, 336
Gerbidon, Marcel, 178, 179
*Germinie Lacerteux*, 54
Ghéon, Henri, 293
*Ghosts*, 68, 231, 247, 324, 327, 329
Giacosa, Giuseppe, 327
Gide, André, 262
*Gigolo, Le*, 272
Gilkin, Iwain, 258
Gill, André, 306
Ginisty, Paul, 69, 90, 325, 334
*Gioconda, La*, 36, 252, 328
Girardin, Emile de, 11
Girelle, Marcelle, 337
*Gismonda*, 29–30
Glass, Montague, 334
*Glatigny*, 282–283, 289
Gleize, Lucien, 245
*Glu, La*, 306, 307
Godfernaux, André, 169
Goethe, Johann Wolfgang von, 326
Gogol, Nikolay Vasilevich, 324, 325
Goncourt, Edmond de, and Jules de, 51, 53–55, 68, 71, 77, 333
*Gorille, Le*, 72
Gorky, Maxim, 325
Gorsse, Henry de, 331, 336
*Goujons*, 178
Gourmont, Remy de, 15
*Goût du vice, Le*, 135
Gramont, Louis de, 70, 72–73, 326
*Grand Bourgeois, Un*, 241
*Grande Duchesse de Gerolstein, La*, 18
*Grand'mère*, 84
Grandmougin, Charles, 258, 262, 289
*Grand'père*, 335
*Grands, Les*, 179, 251
*Gran Galeoto, El*, 201
*Grappin, Le*, 76–77
Grasso, Giovanni, 327
Gravier, J., 87
*Great Evening, The*, 326
*Green Cockatoo*, 325
Gregory, Lady Isabella Augusta, 189
Grenier, Edouard, 273–274
Gresset, 290
*Griffe, La*, 43–44, 50, 252
Grillet, Gustave, 176, 289
Grimm, Jacob Ludwig Karl and Wilhelm Karl, 269
Grimmelshausen, 273
*Gringoire*, 268
*Gros Lot, Le*, 173
Gsell, Paul, 337

*Guerre au village, La*, 251
*Guerre et l'amour, La*, 285, 337
*Guerre, Madame*, 336
Guiches, Gustave, 69, 140, 146, 246, 253
Guinon, Albert, 47, 69, 77–78, 146, 149–152, 246, 250
Guiraud, Edmond, 334
Guitry, Lucien, 243, 335
Guitry, Sacha, 179, 180–182, 289, 335
*Gulliver's Travels*, 317
*Gwendoline*, 281

*Habit vert, L'*, 185, 186–187
Hading, Jane, 22
*Haine, La*, 25–26, 33, 69
Halévy, Ludovic, 16, 18–19, 156, 334
*Hamlet*, 220, 319, 326
Hamon, Augustin, 327
*Hannele*, 68, 325
*Hannetons, Les*, 233–234
Haraucourt, Edmond, 258, 262, 273, 274, 326, 332, 333
Hartmann, 285, 328
*Hasards du coin du feu, Les*, 177
Hauptmann, Gerhart, 15, 68, 71, 87, 212, 231, 242, 247, 325, 329
Hawthorne, Nathaniel, 53
*Hécube* (des Rieux), 258
*Hécube* (Silvain and Jaubert), 259
*Hedda Gabler*, 49, 112, 141, 324
Heijermans, Hermann, 68, 325
Heine, Heinrich, 316
*Hélène*, 258, 260
*Hélène Ardouin*, 128
*Hélène de Sparte*, 287
*Hellas*, 258
*Héloïse Paranquet*, 11
Hennequin, Maurice, 158, 165, 172, 178, 251, 336
Hennique, Léon, 59, 67, 69, 70, 75–76, 87–88
*Henriette Maréchal*, 54
Herbel, Emile, 269
*Hercule furieux, L'*, 259, 260
*Héritiers Rabourdin, Les*, 56
Hermant, Abel, 146, 152–155, 208, 249
*Hérodias*, 262
*Héro et Léandre*, 258
*Héroïque le Cardunois, L'*, 158–159
Hérold, Ferdinand, 258
Hervieu, Paul, 14, 35, 42, 77, 95, 171, 190, 199–209, 210, 211, 213, 214, 221, 226, 229‘ 242, 249, 250, 289, 334
*Hetman, L'*, 277–278
*Heure des Tziganes, L'*, 270–271
Heyse, Paul, 303
*Hindle Wakes*, 253
*Hippolyta*, 258
*Hippolyte couronné, L'*, 259
*His House in Order*, 326
*Histoire comique des états et empires de la lune*, 317
*Histoire du vieux temps*, 58
*Homme à l'oreille coupée, L'*, 120
*Homme de bien, Un*, 290
*Homme-femme, L'*, 9
*Homme mystérieux, L'*, 247
*Honeysuckle, The*, 220
*Honnêtes Femmes, Les*, 62
*Honneur et l'argent, L'*, 290–291
*Honneur Japonais, L'*, 328
*Honor*, 325
*Hôtel du libre-échange, L'*, 164
Houghton, Stanley, 253
Hugo, Victor, 242, 268, 276, 277, 278, 280, 281, 289, 306, 314, 318
Hugot, Charles, 57
*Humble Offrande, L'*, 271–272
Huneker, James, 242
*Huns et les autres, Les*, 335
*Hypatie*, 259
*Hypnotisé*, 156
*Hypocrites, The*, 253

Ibsen, Henrik, 11, 15, 68, 78, 94, 112, 145, 196, 200, 216, 221, 222, 231, 253, 292, 324, 329
Icres, Fernand, 68, 70, 72
*Ideal Husband*, 254
*Idée de Françoise, L'*, 179
*Idées de Madame Aubray, Les*, 8, 12
*Il était une Bergère*, 271
*Il faut l'avoir*, 336
*Il faut mourir*, 269
*Impératrice, L'*, 281, 283, 284
*Impératrice Faustine, L'*, 74
*Impérissable, L'*, 236
*Impromptu du pâquetage, L'*, 105
*Infidèle, L'*, 92
*Inflexible, L'*, 278
*Inséparables, Les*, 83–84
*Inspector General*, 325
*Instinct, L'*, 35, 247
*Institut de beauté, L'*, 129
*Intérieur, L'*, 295, 296
*In the Shadow of the Glen*, 80
*Intruse, L'*, 294, 296
*Invitée, L'*, 194–195
*Ion*, 258
*Iphigénie* (Moréas), 258, 259–260
*Iphigénie* (Riffard), 258
Irving, Sir Henry, 30
*Israël*, 39, 45–46, 246

*Jack*, 59
*Jack Sheppard*, 326
*Jacobines, Les*, 153, 249–250
*Jacques Bouchard*, 80
*Jacques Damour*, 67, 75
*Jacques le fataliste*, 25
Jammes, Francis, 292
*Japonaise, La*, 328
*Jarnac*, 87–88
Jarry, Alfred, 74–75
Jaubert, 259, 334
*Jean de La Fontaine*, 182, 289, 335
*Jean de Thommeray*, 5, 22
*Jeanne d'Arc* (Barbier), 288
*Jeanne d'Arc* (Fabre), 288
*Jeanne d'Arc au théâtre*, 288
*Jeanne Doré*, 170, 171
*Jean III, ou l'irrésistible vocation du fils Mondoucet*, 181
Jeoffrin, 183
Jerome, Jerome K., 145
*Jérusalem*, 248–249
*Jest, The*, see *Beffa, La*
*Jeune Fille Violaine, La*, 266
*Jeunesse, La* (Augier), 5, 290
*Jeunesse, La* (Picard), 147
*Jeunesse de François I, La*, 278
*Jobards, Les*, 149–150
*Joconde*, 177, 269
*Jocrisses de l'amour, Les*, 20
*Jocrisses du divorce, Les*, 176
*Joies du foyer, Les*, 172
Joncières, Victorin, 61
Jones, Henry Arthur, 11, 253
Josz, Virgile, 288
*Joueur de flûte, Le*, 290
*Joug, Le*, 150
*Joujou*, 41–42
*Journée parlementaire, Une*, 73–74, 246
*Joyzelle*, 295, 303, 305
*Juan Strenner*, 277
*Judas*, 262, 263
*Judith Renaudin*, 285
*Julie*, 21
*Julius Caesar*, 69, 326
Jullien, Jean, 69, 78, 81–83, 88–90, 156, 246, 251
*Jumeaux de Brighton, Les*, 167, 168
*Justice* (Galsworthy), 254
*Justice* (Mendès), 281
*Justicier, Le*, 74

Kampf, 326
*Késa*, 328
*Khéroubinos*, 269–270
*King Lear*, 326

*Kismet*, 326
Kistemaeckers, Henry, 24, 33, 35–40, 51, 247, 328, 329, 331
*Kit*, 336
Knoblauch, Edward, 326
*Kommandantur, La*, 337–338
*Kosan*, 328
Kotzebue, August Friedrich Ferdinand von, 19
*Kreutzer Sonata, The*, 325
Kufferath, Maurice, 331

Labiche, Eugène, 16–18, 102, 156, 173, 334
Labruyère, Gustave, 289
Lacoche, Hector, 327
Lacroix, Jules, 258, 334
*Lady from the Sea, The*, 143, 196, 221, 324
*Lady Windermere's Fan*, 326
Lafayette, Madame de, 142
Laforest, Dubut de, 71, 72
Landay, Maurice, 254
Larguier, Léo, 270
Larochelle, 68, 85
Larroumet, Gustave, 66
Lascarris, 326
*Last Days of Pompeii, The*, 311
*Last Masks*, 212, 325
Laumann, Ernest, see Sutter-Laumann
*Laure et Pétrarque*, 285
Lauzanne, 3
*Lauzun*, 146
Lavedan, Henri, 47, 69, 86, 122, 131–140, 146, 246, 248, 272, 331, 334, 339
Laya, Martin, 247
*Lazare le ressuscité*, 262
Leblanc, Maurice, 120
Leclerc, 158
Leconte, Sébastien-Charles, 262
*Légende de Sainte Cécile*, 262
Legendre, 326
Legouvé, Ernest, 2
Leloir, Louis, 289
Lemaître, Jules, 23, 33, 83, 104, 122, 129, 141–146, 237, 246, 258, 325, 326
Lenéru, Mademoiselle Marie, 190, 213, 216–217
Lengyel, Melchior, 328
Lenormand, 253
Lenôtre, G., 137
*Lépreuse, La*, 106
Leroux, Gaston, 332
Lessing, Gotthold Ephraim, 19
Leterrier, Eugène, 176
Letourneau, 55
*Letzten Masken, Die*, see *Last Masks*
*Leurs Filles*, 80, 116
Leuven, de, 317
Lhérie, 317
*Liaisons dangereuses, Les*, 177
*Lidoire*, 79
*Liens, Les*, 329
Lindau, Paul, 326, 331
*Lionnes pauvres, Les*, 5
*Lions et renards*, 5
*Lise Tavernier*, 59
Lisle, Leconte de, 257–258, 334
*Little Eyolf*, 324
*Living Corpse*, 118
Livry, de, 317
*Loi de l'homme, La*, 201, 202, 249
*Loi de pardon, La*, 254
Lorde, André de, 59, 75, 175, 247, 251
Lorrain, Jean, 72, 258
Loti, Pierre, 285–286, 326, 328
*Louté*, 178
Louÿs, Pierre, 261
*Love and Geography*, 78
Loyson, Paul Hyacinthe, 190, 213–216, 249
Lucas, 55
*Lucette*, 116
*Lucile Desmoulins*, 288
*Lucrèce*, 290
*Lucrèce Borgia*, 280

Lugné-Poë, 86, 324, 331
*Lui*, 71
*Lumière, La*, 175
*Luthier de Crémone, Le*, 279
*Lutte pour la vie, La*, 59, 60
*Lyrical Ballads*, 293
*Lys, Le*, 118
*Lysiane*, 114–115
*Lysistrata*, 95, 258
*Lysistrate*, 258

*Macbeth* (Maeterlinck), 326
*Macbeth* (Jean Richepin), 307, 326
*Madame Bovary*, 53
*Madame Caverlet*, 5
*Madame Chrysanthème*, 285, 328
*Madame et son filleul*, 336
*Madame Gervaisais*, 53
*Madame Sans-Gêne*, 28, 29
*Madeleine* (Becque), 63
*Madeleine* (Zola), 56–57
*Madeleine Férat*, 56
*Mademoiselle de la Seiglière*, 22
*Mademoiselle Fifi*, 59, 71
*Mademoiselle Josette ma femme*, 179
*Mademoiselle Julie*, 68
*Mademoiselle Molière*, 289
*Mademoiselle Napoléon*, 311
*Mademoiselle Pomme*, 67
*Madman or Saint*, 236
*Madras House*, 144, 154
Maeterlinck, Maurice, 28, 114, 242, 262, 263, 264, 266, 276, 293, 294–306, 326, 328, 340
*Magda*, 10, 325
*Ma Gouvernante*, 159
*Mahomet*, 276
*Main gauche*, 178
*Mais n'te promène donc pas toute nue*, 166
*Maison, La*, 175
*Maison d'argile, La*, 238–239, 250
*Maison de danses, La*, 176
*Maison neuve*, 25
*Maître, Le*, 81–82
*Maître de Forges, Le*, 22
*Maître Guérin*, 5
Malafyde, Jean, 246
*Malefilâtre, Les*, 93
*Malia*, 327
Mallarmé, 264
Malteste, Henri, 334
*Maman Colibri*, 107–108
*Manette Salomon*, 54
*Mannequin, Le*, 179–180
*Manon*, 19
*Manteau du roi, Le*, 275–276
Manuel, Eugène, 291
*Man Who Stayed Home, The*, 336
Maquet, Philippe, 335
*Marchand de bonheur, Le*, 37
*Marchand de sourires, Le*, 328
*Marchand d'estampes, Le*, 94, 334
*Marchande d'allumettes, La*, 273
*Marché, Le*, 41
*Marche à l'étoile, La*, 262, 263
*Marche nuptiale, La*, 108
Margueritte, Paul, 75, 249
Margueritte, Victor, 249
*Mariage blanc*, 143–144
*Mariage bourgeois*, 128
*Mariage d'argent*, 80
*Mariage de Luther, Le*, 276
*Mariage de Mademoiselle Beulemans, Le*, 175–176, 329
*Mariage de Papillonne, Le*, 269
*Mariage de Télémaque, Le*, 104, 142, 258
*Mariage d'Olympe, Le*, 4
*Maria von Magdala*, 303
*Mariée du Touring Club, La*, 168
*Marie-Magdeleine*, 262, 263, 295, 303–304, 305
Mariéton, Paul, 257, 258
*Mari malgré lui, Le*, 123

*Marion Delorme*, 5
*Marionnettes, Les*, 118
*Maris de Léontine, Les*, 125
*Maris de leurs filles, Les*, 80–81, 116
*Marjolaine, La*, 285
Marni, Madame Jeanne, 150
*Marquis de Carabas, Le*, 116
*Marquis de Priola, Le*, 131, 134–135, 246
Mars, Antony, 158, 160
*Marthe*, 35
Marthold, Charles de, 250
Martino, Pierre, 52
*Martyre, La*, 311
*Martyre de Saint-Sébastien, Le*, 262–263, 286, 327
Marullier, 170
*Mascarille*, 275
*Masque, Le*, 107
*Massière, La*, 143, 144, 145
Massuccio, 163
*Master Builder, The*, 94, 145, 324
*Ma Tante d'Honfleur*, 180
*Maternité*, 230–232
Matthews, Brander, 86
Maubel, Henri, 329
Maupassant, Guy de, 34, 51, 58–59, 71, 176, 242
Maurey, Max, 86, 326
*Mauvais Bergers, Les*, 212, 242–243, 246
Mayer, Adolphe, 247
*Measure for Measure*, 28, 304
*Médée*, 258, 281
*Médicis, Les*, 131, 136–137
Meilhac, Henri, 16, 18–19, 156
*Menœchmi*, 168
*Ménage Brésile, Le*, 79, 115
*Ménage de Molière, Le*, 104–105, 289
*Ménage moderne*, 146
*Ménages d'artistes*, 223
Ménard, Louis, 326
Mendès, Catulle, 68, 258, 281–284, 289, 293
*Mensonges*, 209
*Menteuse, La*, 59, 60, 76
*Mer, La*, 88
*Mercadet*, 123
Mercier, Louis, 262
Méré, Charles, 257
*Mères ennemies, Les*, 281
Mérimée, Prosper, 18
*Merry Wives of Windsor, The*, 98
*Messire du Guesclin*, 278
*Métella*, 273–274
Méténier, Oscar, 54, 59, 67, 70, 71–72, 325
Meurice, Paul, 259, 326
*Meute, La*, 152
Meyer-Förster, 325
Meynell, Alice, 266
*Miarka*, 311
Michelangelo Buonarroti, 199
*Michel Pauper*, 61, 245
*Mihien d'Avène*, 270
Milland, Albert, 156, 328
*Mioche*, 34
*Miquette et sa mère*, 184
*Miracle de Saint Antoine, Le*, 295, 304
Mirand, Yves, 153
Mirbeau, Octave, 212, 241–245, 246, 247, 294
Mirrèle, 330
*Misanthrope, Le*, 105, 163
*Misanthrope et l'Auvergnat, Le*, 16–17
*Misérables d'Alsace*, 330
Mitchell, Georges, 175
*Moabite, La*, 278
*Modestie*, 207
Moinaux, Jules, 161
Moléri, 330
Molière, 4, 12, 64, 102, 104–105, 136, 163, 166, 178, 244, 274, 291, 317, 330, 333
Molina, Tirso de, 274
Molnar, Ferenc, 328
*Monde où l'on s'ennuie, Le*, 19–20

*Monna Vanna*, 28, 263, 266, 295, 302–303, 305
*Mon Nom*, 176
*Monsieur Alphonse*, 9, 14
*Monsieur Bretonneau*, 187
*Monsieur chasse*, 165
*Monsieur Codomat*, 169
*Monsieur de Courpière*, 152
*Monsieur de Réboval*, 223
*Monsieur l'adjoint*, 179
*Monsieur Lamblin*, 83
*Monsieur le ministre*, 143, 245
*Monsieur Mésian*, 179
*Monsieur Pickwick*, 326
*Monsieur Piégois*, 128
*Monsieur Pointu*, 269
*Monsieur Trulle et le vicomte*, 179
*Montansier, La*, 183
*Montjoye*, 21
Morand, Eugène, 326
Moréas, Jean, 258, 259
Moreau, Emile, 28, 29, 288
*Mort d'Adonis, La*, 259
*Mort de César*, 280
*Mort de Hoche, La*, 278
*Mort de Tintagiles, La*, 295, 296
*Mort du duc d'Enghien, La*, 76, 87
Mortier, Arnold, 176
Motte, Ambrose Janvier de la, 176
*Mouettes*, 252
Mouézy-Eon, A., 179, 247
Mounet, Paul, 334
Mounet-Sully, 256, 279, 309
Mourey, G., 248
*Mrs. Warren's Profession*, 327
*Much Ado About Nothing*, 326
Muhlfeld, 178
Mullem, Louis, 85
Muller, Charles, 176
Murger, Henry, 20
*Mur mitoyen, Le*, 291
*Musotte*, 58–59
Musset, Alfred de, 20, 92, 268, 271, 289
*Mystère de la Nativité*, 262, 264

*Nabob, Le*, 59, 60
Najac, Emile de, 26, 156, 328
*Nana*, 57
*Nana Sahib*, 307
Natanson, Thadée, 244
*Nations, Les*, 268
*Naturalisme au théâtre, Le*, 58
*Nausicaa*, 259
*Navette, La*, 61–62
*Nell Horn*, 73
Népoty, Lucien, 250
*Night Refuge*, 325
Nigond, Gabriel, 269–270, 289
*1914–1937*, 337, 338
Nion, François de, 146
*Noces Corinthiennes, Les*, 257
*Noces d'argent, Les*, 334
*Noces d'Attila, Les*, 276
*Noël*, 262
Normand, Jacques, 58
*Nos bons Villageois*, 25
*Nos Intimes*, 25
*Nos jolies Fraudeuses*, 158
*Notre Image*, 113, 334
*Notre Jeunesse*, 126
Noussanne, Henri de, 63
*Nouveau Jeu, Le*, 131, 136
*Nouveaux Pauvres*, 337
*Nouvelle Idole, La*, 195–196, 247
*Nouvelle Revue antiboche, La*, 335
Novelli, Ermete, 275, 327
Nozière, Fernand, 176–177, 269, 332
*Nuage*, 146
*Nuit Bergamasque, La*, 67, 284
*Nuit de Noël de 1914, La*, 339–340
*Numa Roumestan*, 59–60, 237

*Oasis, L'*, 88, 89–90, 246
*Oberlé, Les*, 332–333

*Obstacle, L'*, 59
*Occident, L'*, 39, 40, 328
*Occupe-toi d'Amélie*, 165–166
*Odette*, 27
*Odyssey*, 260
*Œdipe et le Sphinx*, 259
*Œdipe-Roi*, 256, 258, 334
Offenbach, Jacques, 18
Ohnet, Georges, 16, 20, 22–23
*Oiseau blessé, L'*, 126–127
*Oiseau bleu, L'*, 295, 298–299
*Oiseaux, Les*, 177
*Oiseaux de passage*, 101, 103, 246, 252
*Old Heidelberg*, 325
Ollivier, Emile, 25
*On naît Esclave*, 170
*On purge Bébé*, 165
Ordonneau, Maurice, 326
*Oscar, ou le mari qui trompe sa femme*, 3
Ostrovsky, 325
*Otage, L'* (Claudel), 265–266
*Otage, L'* (Trarieux), 214, 219, 249
*Othello* (Aicard), 275, 326
*Othello* (Shakespeare), 326
*Ouvriers, Les*, 291
Ovid, 260, 261

*Page blanche*, 217–218, 249
Pailleron, Edouard, 16, 19–20, 156, 246, 291
*Pain, Le*, 293
*Pain d'autrui, Le*, 68
*Pain dur, Le*, 266
*Paix du ménage, La*, 58
*Palma, ou la nuit de Vendredi Saint*, 21
*Paméla*, 29, 30
*Paon, Le*, 119
*Papa*, 187–188
*Pape, Le*, 278
*Papillon, dit Lyonnais le Juste*, 177
*Pâque socialiste*, 246–247
*Paraître*, 101–102
*Parasite, Le*, 19, 291
*Pardon, Le* (Gandillot), 173
*Pardon, Le* (Lemaître), 143, 144, 146
*Parisienne, La*, 62, 63–64, 245
*Par le Glaive*, 308–309
Parodi, Alexandre, 276, 278–279
*Paroles restent, Les*, 201
*Parsifal*, 331
*Partage*, 150–151
*Partage de midi*, 265
*Par Vertu*, 119
*Passagères, Les*, 125, 126
*Passant, Le*, 279–280
*Passé, Le*, 93, 95
*Passe-Montagne*, 337
*Passion, La*, 262
*Pasteur*, 182, 289, 335
Paté, Lucien, 285
Patmore, Coventry, 265
*Patrie*, 25, 33, 333
*Patrie en danger, La*, 54, 333
*Patronne, La* (Donnay), 102–103, 104
*Patronne* (Vandérem), 147
*Pattes de mouche, Les*, 25
*Paul Forestier*, 290
*Pauvre Fille*, 325
Pavlovsky, Isaac, 325
*Paysans lorrains, Les*, 330
*Pêche, La*, 77
*Pêcheur d'Islande*, 285
*Pédant joué, Le*, 317
*Peer Gynt*, 324
*Peintre exigeant, Le*, 169
*Peints par eux-mêmes*, 42
Péladan, Joséphin, 259
*Pelléas et Mélisande*, 294, 295, 300–301
*Pelote, La*, 75, 78
*Pendu, Le*, 80, 81
*Pension de famille*, 95–96
*Pente douce, La*, 147
*Père de Martial, Le*, 46

*Père Goriot*, 68
*Père Lebonnard, Le*, 68, 275, 291–292
*Père prodigue, Un*, 8, 187
*Periandre*, 334–335
Perier, 336
Perrault, Charles, 268, 300
*Perses, Les*, 258
*Pétard*, 131, 136, 137, 334
*Petit Café, Le*, 171–172
*Petite Amie*, 230
*Petite Chocolatière, La*, 179
*Petite Fonctionnaire, La*, 124
*Petite Marquise, La*, 19
*Petite Paroisse*, 59, 60, 76
*Petite Peste !* 114, 115
*Petite Roque, La*, 59
*Petites Ames*, 293
*Petites Folles*, 125
*Petites Marques, Les*, 246
*Petits, Les*, 250
*Peur de souffrir*, 271
*Phalène, Le*, 111–112
*Phares soubigou, Les*, 168
*Phèdre*, 258
*Phéniciennes, Les*, 258
*Philiberte*, 290
*Philippe II*, 287
*Philoclès*, 258
*Philoctète*, 259
*Philoktêtes*, 259
*Physiologie des passions*, 55
Picard, André, 69, 86, 146, 147–149, 245
*Pieds nickelés, Les*, 167
*Pierre de touche, La*, 5, 22
*Pierre et Thérèse*, 253–254
*Pierrot assassin de sa femme*, 75
*Pierrot sceptique*, 76
*Pillars of Society*, 324
Pinero, Arthur Wing, Sir, 177, 326, 334
Piron, 290
*Pisanelle, La*, 286–287, 327
Pisemsky, 325
*Piste, La*, 30, 32
*Place aux femmes*, 172, 251
*Plaisir de rompre, Le*, 174
Plautus, 161, 168
*Playboy of the Western World, The*, 80, 157, 326
*Plumes du geai, Les*, 88–89
*Plus Faible, La*, 253
*Plus que Reine*, 284
*Plutus*, 179, 258
Poe, Edgar Allan, 68, 296
*Poèmes antiques*, 257
*Poèmes barbares*, 257
*Poigne, La*, 88, 89, 246
*Poil de carotte*, 174
*Poilu, Le*, 336
*Point de Lendemain*, 200–201, 207
Poizat, Alfred, 258, 259, 260, 262
*Poliche*, 108–109
*Polichinelles, Les*, 62, 63
*Polyphème*, 259, 261–262
*Pomme, La*, 268
*Pommes du voisin, Les*, 25
*Pompadour, La*, 284
*Ponce Pilate*, 262
Ponsard, François, 3, 19, 290–291
*Poor Little Thing*, see *Massière, La*
Porché, François, 284, 338–339, 340
Porel, 67
*Portefeuille, Le*, 242, 247
Porto-Riche, Georges de, 69, 78–79, 91–95, 106, 114, 131, 132, 188, 284, 334
*Portraits enchantés*, 140, 339
*Possédés, Les*, 253
*Potash and Perlmutter*, 334
*Pot-Bouille*, 56, 57
Poulbot, 337
*Pour et le contre, Le*, 21
*Pour la Couronne*, 279, 280, 333
*Pour l'Amour*, 327
Pouvillon, Emile, 88

*Power of Darkness*, 325
*Préfet, Le*, 67
*Premières Armes de Figaro, Les*, 25
*Première Vision de Jeanne d'Arc, La*, 288
*Premier Mari de France*, 172
Prévost, Marcel, 253
*Prière dans la nuit, La*, 337, 338
*Primerose*, 187
*Prince Charmant*, 170
*Prince d'Aurec, Le*, 47, 131, 132–133, 246
*Prince de Byzance*, 259
*Princesse de Bagdad, La*, 10
*Princesse de Clèves, La*, 141, 142
*Princesse Georges, La*, 8, 9, 14, 35
*Princesse Lointaine, La*, 314, 315–316, 321
*Princesse Maleine, La*, 294, 296
*Prise de Berg-op-Zoom, La*, 181–182
*Procès de Jeanne d'Arc, Le*, 288
*Procureur Hallers, Le*, 331
*Prométhée* (Gilkin), 258
*Prométhée* (Grandmougin), 258
*Prométhée* (Lorrain and Hérold), 258
*Prométhéide, La*, 259
*Prose, La*, 76
*Protée*, 265
*Provinciale, La*, 327
Prozor, Comte de, 324
Puccini, 28
Puymaigre, Joseph, 288
*Pygmalion*, 275
*Pygmalion et Daphné*, 286

*Quarts d'heure*, 140, 146
*Question d'argent, La*, 8
*Que Suzanne n'en sache rien*, 178
Quillard, Pierre, 259
*15 Janvier, Le*, 276
*Qui trop embrasse*, 120

*Rabagas*, 25, 237, 245
*Rabelais*, 71
Rabelais, François, 169
*Rabouilleuse, La*, 238
*Race, La*, 246
*Rachel tragédienne*, 289
Racine, Jean Baptiste, 114, 262, 330, 333
*Rafale, La*, 42–43
*Rampe, La*, 252
*Ramuntcho*, 285
*Rançon, La*, 76
*Raphaël*, 115, 116
Raphael, John N., 334
Raymond, Hippolyte, 156
*Rebellious Susan*, 11
Reboux, Paul, 176
*Rédemption de Pierrot, La*, 76
*Redites-nous quelque-chose*, 272
*Redoutable, Le*, 216–217
*Reine de Tyr, La*, 285
*Reine Elisabeth, La*, 288
*Reine Fiammette, La*, 68, 281–282
*Reine Juana, La*, 278–279
Réjane, 283
*Rembrandt* (Dumur and Josz), 288
*Rembrandt* (Franck and Labruyère), 289
Rémon, 331
*Remplaçantes, Les*, 227
Renard, Jules, 174
*Rencontre, La*, 34
*Renée*, 56
*Renée Mauperin*, 77
*Repas du lion, Le*, 195, 247
*Repos du septième jour, Le*, 265
*Répudiée*, 249
*Résignés, Les*, 77
*Respectables, Les*, 176
*Résultat des courses*, 225–226
*Resurrection* (Bataille), 108
*Resurrection* (Tolstoy), 325
*Retour de Jérusalem, Le*, 100–101, 246

*Retreat, The*, 325
*Revanche de Dupont d'Anguille, La*, 72
*Réveil, Le*, 206, 207
*Révoltée*, 141
Rey, Etienne, 187
Richard, Achille, 259, 260, 262, 263
*Richelieu*, 326
Richepin, Jacques, 284–285, 337
Richepin, Jean, 269, 284, 293, 306–313, 326, 327
Richepin, Madame, 311
Richet, Charles, 259
*Ricochets de l'amour, Les*, 172
Rieux, Lionel des, 258
Riffard, Léon, 258, 260
*Rip*, 19
*Riquet à la Houppe*, 268–269
*Risque, Le*, 116
*Rivale, La*, 36
Rivière, Henri, 69, 263
Rivoire, André, 271–272
Rivollet, Georges, 248, 258
*Robe rouge, La*, 225, 226–227, 254
*Robespierre*, 29, 30, 288
*Robinson Crusoe*, 327
Rodenbach, Georges, 292
Rodin, Auguste, 242
Roeszler, Charles, 326, 331
*Roi, Le*, 185–186
*Roi Midas, Le*, 260
*Rois, Les*, 141–142, 246
*Roi sans couronne, Le*, 292
*Rois en exil, Les*, 59, 60
*Rolande*, 73
Rolland, Romain, 288
*Roman d'un jeune homme pauvre, Le*, 21
*Romanesques, Les*, 314, 315
*Roman russe, Le*, 324
*Romeo and Juliet*, 326
*Rome vaincue*, 278, 279
*Roquelaure, ou l'homme le plus laid de France*, 317
*Rose Bernd*, 325
*Rose bleue, La*, 225
*Rosine*, 123–124
*Rosmersholm*, 216
Rosny, J. H., see Boëx, J. H. and Justin
Rostand, Edmond, 262, 263, 269, 270, 271, 272, 273, 282, 283, 289, 293, 306, 308, 314–323, 334
Rostand, Maurice, 273
Rostand, Rosemonde Gérard, 273
Rothschild, Henri de, 252
Rouché, Jacques, 86
Rousseau, Jean-Jacques, 140, 227, 309
*Route d'émeraude, La*, 311, 312
Roux, Hugues le, 325, 334
Roy, Madame Jean, 252
*Ruban, Le*, 164
Rubinstein, Ida, 286, 287
*Rue de la Paix, La*, 153, 154
*Ruisseau, Le*, 117–118
Rzewuski, Stanislas, 70, 74

*Sacré Léonce*, 117
*Sacrifiée*, 217, 218
*Sacrifiées, Les*, 140, 272, 339
*Sacs et parchemins*, 22
*Saignée, La*, 332
Saint-Arroman, Raoul de, 57
Sainte-Beuve, Charles Augustin, 55
Salandri, Gaston, 69, 76–77, 222
*Salome*, 262, 263, 326
*Salvation Nell*, 73
Samain, Albert, 259, 261
*Samaritaine, La*, 262, 263, 314, 316–317, 321
*Samson*, 46–47, 246
Sandeau, Jules, 5, 16, 20, 22
*Sang du Calvaire, Le*, 262
*Sapho*, 59, 60
Sarcey, Francisque, 3, 57, 67, 69, 92

*Sardanaple*, 61
Sardou, Victorien, 3, 4, 16, 20, 24–33, 41, 66, 69, 102, 228, 229, 237, 245, 249, 288, 308, 320, 333, 334
*Saül* (Gide), 262
*Saül* (Poizat), 262
*Sauterelles, Les*, 240, 245
Savoir, Alfred, 176
*Scandale, Le*, 109–110, 111
Scarron, 164
*Scarron*, 282, 289
Schlumberger, Jean, 170
Schnitzler, Arthur, 93, 97, 177, 212, 325
Schönherr, 144
Schwob, Marcel, 326
*Scrap of Paper, A*, see *Pattes de mouche, Les*
Scribe, Eugène, 1, 2–3, 4, 14, 15, 16, 24, 32, 41, 51, 146, 334
*Scrupules*, 242
*Second Mouvement, Le*, 291
*Second Mrs. Tanqueray, The*, 326, 334
*Secret, Le*, 48, 49
*Secret de Polichinelle, Le*, 117
Séjour, Victor, 308
*Semaine folle, La*, 153, 154
*Sémiramis*, 259
Seneca, 260
Senne, Camille le, 247
*Sentiers de la vertu, Les*, 183
*Séphora*, 278
*Sept Princesses, Les*, 294, 296–297
*Séraphine*, 25
*Sérénade, La*, 81
*Serpent noir*, 252
*Servir*, 131, 137–138, 248, 331
*Seul*, 77–78, 149
*Seul Bandit au village, Le*, 167
*Severo Torelli*, 46, 279, 280
Shakespeare, William, 69, 236, 276, 285, 303, 307, 326, 334
Shaw, George Bernard, 29, 32, 54, 184, 187, 253, 326–327
Sheldon, Edward, 73
*Sherlock Holmes*, 327, 334
*Shogun*, 328
*Shylock*, 326
Sidney, Sir Philip, 293
Sienkiewicz, Henryk, 324
Sigaux, Jean, 227
Silvain, 259, 334
Silvestre, Armand, 276
*Similis*, 275
*Simone* (Brieux), 228
*Simone* (de Gramont), 72–73
*Sire*, 131, 137
Smollett, Tobias George, 164
*Snob*, 146, 246
*Socrate et sa femme*, 268
*Sœur Béatrice*, 295, 300
*Sœur Philomène*, 55
*Soir, Un*, 221
Solanges, Paul, 68
*Soldat et mineur*, 246–247
*Songe d'une nuit d'hiver, Le*, 76
*Songe d'un soir d'amour, Le*, 111
*Son Père*, 151, 250
*Son Pied quelque part*, 178
*Son Secrétaire*, 172
*Sophocles*, 334
*Sophonisbe*, 258, 260–261
*Sorcière, La*, 30–31, 32
Soubies, Albert, 15
Souchon, Paul, 257, 259, 260
Soulié, Maurice, 178, 337, 338
*Souricière, La*, 160
*Sourire du faune, Le*, 272
*Souris, La*, 19
*Sous l'Epaulette*, 248
*Soutane, La*, 248
Spaak, Paul, 329
*Sphinx, Le*, 21
*Spy, The*, see *Flambée, La*
Stendhal, de, 53, 55
*Stone Among Stones*, 325
*Storm, The*, 325

Strauss, 300
*Strife*, 243
Strindberg, August, 43, 44, 65, 68, 87, 93, 252, 325, 329
Strong, Austin, 273
Suarès, André, 258, 259
Sudermann, Hermann, 10, 221, 325
*Suppliants, Les*, 259
*Supplice d'une femme, Le*, 11
*Sur la Foi des étoiles*, 219
*Sur le Seuille*, 293
*Surprises du divorce, Les*, 160
Sutter-Laumann, Ernest, 68, 85
*Suzette*, 147, 227–228, 250
Swinburne, Algernon Charles, 316
Sylvane, 158, 247
*Sylvie, ou la curieuse d'amour*, 153
*Symboles, Les*, 262
Synge, John Millington, 80, 81, 157, 175, 326
*Système Ribadier, Le*, 165

Tabarant, Adolphe, 68
Taine, Hippolyte Adolphe, 52, 55
*Taming of the Shrew, The*, 326, 334
*Tango*, 311
*Tartarin sur les Alpes*, 59
*Taverne des étudiants, La*, 24
Tchekhov, Anton Pavlovich, 102, 325
*Teamster Henschel*, 325
*Telltale Heart*, 68
*Tempest*, 303
*Tenailles, Les*, 35, 77, 201–202, 249
*Tentation, La*, 21
*Tentation de Saint-Antoine, La*, 263
*Terre, La*, 57
Terry, 336
*Tête d'or*, 264
Thackeray, William Makepeace, 324
*Théâtre aux armées, Le*, 105
*Théâtre vivant, Le*, 82
*Théodora*, 27–28, 69
*Thérèse Raquin*, 55
*Thermidor*, 28, 29
*Théroigne de Méricourt*, 205–206, 207, 289
Thiboust, 20
*Thirteenth Chair*, 334
Thomas, Brandon, 326
Thorel, Jean, 246
*Thunderbolt, The*, 177
Thurner, 158
*Timon d'Athènes*, 236, 259
*Tire-au-flanc*, 247
*Tobie*, 262, 264
Tolédo, Marc de, 154
Tolstoy, Leo Nikolaevich, 15, 68, 108, 118, 242, 324, 325
*Ton Sang*, 106
*Torrent, Le*, 98, 250
*Tortue, La*, 173
*Tosca, La*, 28
Tour, Mario de la, 258
*Tout pour l'Honneur*, 77
*Tower of Silence*, 325
*Tragédie d'Electre et d'Oreste, La*, 258, 259
*Tragédie royale, La*, 276, 292
*Trains de luxe, Les*, 153
*Traité philosophique et physiologique de l'hérédité naturelle*, 55
*Transatlantiques*, 153
Trarieux, Gabriel, 190, 213, 214, 217, 218–221, 249, 251
*Travailleurs de la mer, Les*, 335
*Travaux de Hercule, Les*, 183
*Très Russe*, 72
*Tribun, Le*, 212–213
*Tricoche et Cacolet*, 19
*Triomphatrice, La*, 216, 217
*Triomphe de la paix, Le*, 278
*Triplepatte*, 169

*Triumph of Love*, 327
*Troilus and Cressida*, 326
*Trois Filles de M. Dupont, Les*, 62, 225, 227
*Trouble-fête, Le*, 250
*Truands, Les*, 310–311
Turgenev, Ivan Sergyeevich, 68, 325
*Twelfth Night*, 326
*Typhon, Le*, 328

*Ubu roi*, 74–75
Uhland, Johann Ludwig, 316
*Ulm le Parricide*, 278
Unger, Gladys, 186
Urfée, Honoré d', 286

Vacquerie, Auguste, 259
*Vainqueurs, Les*, 239–240
Valabrègue, Albin, 172, 251
*Vale of Content*, 221
*Valmy*, 335
Vandérem, Fernand, 146–147
Vanderheym, Henri, see Vandérem, Fernand
*Vanina*, 91
Van Loo, Albert, 176
Van Offel, Horace, 329
Van Zype, Gustave, 329
*Varennes*, 137
Vast-Ricouard, 158
*Vautours, Les*, 249
*Veau d'or, Le*, 245
Véber, Pierre, 178–179, 251, 327, 331, 335, 336
Vedel, Emile, 326
Vega, Lope de, 167, 327
Veiller, Bayard, 334
*Veillesse de Richelieu, La*, 21
*Veilleur de nuit, Le*, 181
*Veine, La*, 124
*Vengeur, Le*, 336
*Vénise*, 187
*Ventre de Paris, Le*, 57
*Ventres dorés, Les*, 238, 240, 245
Verga, Giovanni, 68, 327
Verhaeren, Emile, 287–288, 328
Verlaine, Paul, 261, 264
Verneuil, Louis, 336
Verney, 336
*Verre d'eau, Le*, 3
*Vers la Joie*, 309
*Vers l'Amour*, 173–174
*Vertige, Le*, 91
*Veuve*, 63
Veyrin, Emile, 245, 246, 247, 270
*Victime, La*, 147
*Vida es sueño, La*, 275
Vidal, Jules, 54, 67
*Vie de Bohême*, 20
*Vieil Homme, Le*, 93–94, 187
*Vie publique, La*, 237–238, 240, 246
*Vierge d'Avila, La*, 283
*Vierge folle, La*, 109, 110–111
*Vieux Garçons, Les*, 25
*Vieux Marcheur, Le*, 131, 135
*Vieux Ménage*, 242
*Vignoble de Mme Pichois, Le*, 158
Vigny, Alfred de, 57, 275
*Village, Le*, 21
Villehervé, Robert de la, 258
*Villes tentaculaires, Les*, 287–288
Villiers de l'Isle-Adam, 70, 72, 264
Villon, François, 306
*Visions de gloire*, 337
*Visite de noces, Une*, 8
*Visiteurs nocturnes, Les*, 167
Vivant-Denon, 200
*Vive l'Armée !* 117
*Viveurs*, 131, 135
*Vocation de Jeanne d'Arc, La*, 288
Voguë, de, 324
*Voile, Le*, 292
*Voile du bonheur, Le*, 174–175
*Voleur, Le*, 44–45, 46, 50
Voltaire, 140, 280

*Vouloir*, 146, 253
*Voyage dans la lune, Le*, 176
*Voyage de M. Perrichon, Le*, 17
*Voysey Inheritance*, 254

Wagner, Richard, 331
*Weavers, The*, 68, 69, 242, 247, 325
Wedekind, Frank, 71, 251, 325
*Weibsteufel*, 144
Weil, René, see Coolus, Romain
*Well of the Saints, The*, 175
Weyl, Fernand, see Nozière, Fernand
*When the New Wine Blooms*, 145
Wicheler, Fernand, 175–176, 329
Wiener, F., see Croisset, Francis de
*Wild Duck, The*, 68, 78, 80, 292, 324
Wilde, Oscar, 39, 46, 135, 185, 254, 262, 263, 326
Willemetz, Albert, 335–336
*Wisdom and Destiny*, 305
Wolff, Pierre, 69, 78, 80–81, 114, 116–119, 337
*Woman of No Importance, A*, 39, 46, 135
Worald, 336
Wordsworth, William, 293

Yacco, Madame Sada, 328
*Yeux clos, Les*, 174
*Yvette*, 34, 59

Zamacoïs, Miguel, 140, 271, 272–273, 282, 339
Zola, Emile, 13, 51, 53, 55–58, 60, 64, 67, 68, 75, 77, 114, 247
*Zubiri*, 93

PQ 551 .C5
Chandler, Frank Wadleigh,
1873-
The contemporary drama of
France

DATE DUE

#47-0108 Peel Off Pressure Sensitive

3 5134 00157564 2

842.09
C36

GENERAL LOAN COLLECTION

# Oregon State Library
Salem

## RULES GOVERNING MAIL ORDER LOANS

**Books loaned** through local public libraries or through traveling libraries are subject to the rules governing them.

**No charge for books.**—The books circulated by the State Library are free to all citizens of Oregon who will agree to observe the rules of the library and pay transportation charges both ways on books loaned. Shipment is made by mail or express and all prepaid charges must be remitted upon receipt or return of package.

**Borrowers.**—Adults not previously registered as borrowers should if possible apply through librarian of local public or traveling library, school officers or principal, county school superintendent, member of the Legislature, officers of the local grange or other permanent organization, or give reference to some state officer located in Salem. Reference is not essential to service. Minors must obtain signature of local librarian or school principal.

**Number of Volumes.**—Any reasonable request for books will be granted if applicant wishes them for study or research work, and books are not needed elsewhere.

**Time Kept.**—Books must be received at the State Library within 28 days from date of loan. They may be renewed for two weeks upon request as long as needed for study, unless reserved for other borrowers. Date upon which books will be due in the library is given on notice of shipment. Some books will be issued for shorter period and may not be renewed.

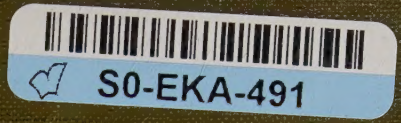
**Groups of books** for home clubs and libraries are loaned for longer periods of from three to six months.

**Fines.**—A fine of two cents a day must be paid for books kept, without renewal, beyond period for which loan is made. No book will be loaned to anyone who has failed to meet the obligations of borrowers as given in these rules. Notice will be sent when books are five days overdue without having been renewed.

**Lost and Injured Books.**—Borrowers are held responsible for books and are required to pay for lost and injured volumes. Number of pieces loaned is given on notification postal and borrowers are held responsible for this number unless notice of shortage or error is sent immediately upon receipt of package.

Books must be kept clean, must not be marked and corners of leaves must not be turned down.

I.K. GILL CO.
THIRD & ALDER
PORTLAND
ORE.


S0-EKA-491